GRÆCO-PHŒNICIAN ARCHITECTURE IN CYPRUS: WITH SPECIAL REFERENCE TO THE ORIGIN AND DEVELOPMENT OF THE IONIC VOLUTE.

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I HAVE spent about thirteen years on the island of Cyprus, having been first engaged by the late Sir Charles Newton to carry out some excavations for him and his department of the British Museum, beginning as early as 1879. It is to him that I owe my career as an archæologist. After having worked about three years for Sir Charles, the Cyprus Museum was formed, and I then represented in various excavations no fewer than three parties —the Island Government, the Island Museum, and the private individuals who at that time were allowed to dig on their own account. When Sir Henry Bulwer became High Commissioner the rules were changed, and all private excavation for antiquities was forbidden. On the other hand, it was Sir Henry's principle to encourage all excavations under the authority of learned bodies, to whatever country they belonged.

As I have been invited by some of the Fellows of the Royal Institute of British Architects to deliver a lecture on my latest discoveries, I have thought it best to choose a subject which might, to a certain extent, fulfil the purposes for which the Institute was established, with such excellent results in the spread of knowledge, theoretical and practical, all over the United Kingdom; the more so because it happens that my last excavations were carried on from an architectural standpoint. I shall begin with a description of those subterranean royal tombs which have been discovered on the north side of the ancient town of Tamassos, the capital of one of the eight or ten small kingdoms or principalities into which the island was once divided. I venture to call these graves royal, in spite of the absence of inscriptions, because the masonry is so beautiful, the lining of the walls being formed of carefully dressed stones. This is especially to be remarked of the one illustrated in fig. 1 [p. 110], showing ground-plan, sections, and some details. I call the three tombs royal because I realise how seldom such stone graves have been or can be discovered.

But, again, the situation of the tombs speaks for the high rank of their owners. I discovered them in a group near the town; indeed, almost touching the northern wall of the ancient city, in the neighbourhood of an ancient sanctuary * dedicated to the Mother of the Gods, and close to one of the principal gates and to the main road. Such a prominent spot in front of the capital and its chief entrance was naturally reserved—we know this from topographical records obtained in many an excavation—for the rulers of the country.

I shall begin with the ornamentation of the windows of tomb No. 3 [fig. 1].

Over the entrance door (D) to the first large roomy antechamber, and over the other door (E) conducting us into the second smaller chamber—the funeral chamber, properly so

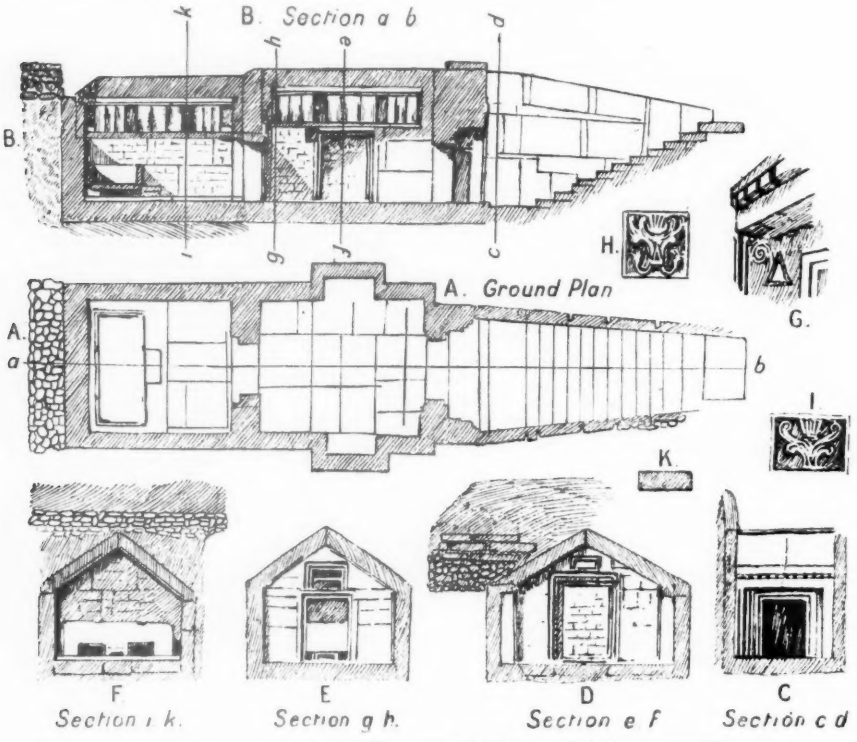


FIG. 1.—TOMB No. 3.

called—are to be seen blind windows with richly carved and decorated sills in wood technique imitated in stone. The ornamentation of the one window is more complicated [fig. 1, H, and fig. 4] than that of the other [fig. 1, I; *cf.* also figs. 20 and 21]. In each case the same ornament is repeated five times in as many squares. The smaller and more simple decoration is nothing more than a simplification of the larger and more elaborate one; or we may put it the other way, and say that the more complicated ornament is formed by enlarging and developing the simple design. A glance at the illustration will convince any one that this is so. Again, the curious volutes at the entrance doors of our tomb No. 3 [fig. 1, B, G, and fig. 2], as well as the more vigorous volutes at the entrance door of tomb No. 2 [fig. 28], are simplified

* It was my good fortune to discover this sanctuary, and with a dedicatory inscription to this divinity, in the same excavations close by and inside the town, near the gate.—M. O.-R.

forms of their richer prototypes [figs. 20 and 21]. It will be convenient to call the simpler design [fig. 20] the *fundamental motive* (German *Grundschema*).

I now proceed to describe this fundamental design, which is best seen in the smaller window [fig. 1, 1, and fig. 20]. At the base is a triangle: out of each cathetus of the triangle grows a spiral curve of very simple description, one to the right and one to the left. Over the triangle and these two spirals, which form a kind of volute and are bent downward, lie two other similar spirals, turned the opposite way, *i.e.* upwards. In the centre, between the two upper spiral curves and over the point of the triangle, another element is introduced, consisting of three segments of curved, nearly circular, lines drawn parallel to each other, and with the opening downwards. Finally, upon this is placed the crown, in the shape of a very simple palmette, or rather peniform group of lines like plumes.

The whole ornament is repeated five times, forming the sill of the more simple windows of our royal grave. The more complicated sill at the opposite side consists of five ornaments of a type which the illustrations make it needless to describe so much in detail. I will merely say that out of the base of the triangle two ornaments spring, each of which represents the whole fundamental motive as I have described it. The principal decoration above is enlarged by introducing between the two pairs of spiral turnings—the first pair bent downwards, the second upwards—a third element, namely, a spiral with upward turnings on both sides, like an Ionicised volute, only placed the wrong way, with the snail-like windings turned up.

Now we know, as a matter of fact, that such and similar ornaments, still more complicated or still more simplified, occur so frequently over the ancient world, especially in the countries of the Mediterranean, and in all sorts of work, both of the seventh and sixth centuries B.C., that we can say without exaggeration that the student is haunted by their presence. We must call these designs, as a rule, Græco-Phœnician; but they occur also, as has been shown by research, in the earliest kinds of work, which we must consider as purely archaic Greek, and as preparing the way for that Hellenic art which, by its sentiment of beauty, is destined to rejoice the world as long as the Parthenon and the Temples of Ephesus and of Pergamon exist or are remembered.

The fundamental Græco-Phœnician model * which we found in our royal grave of Tamassos, and which, as I hope to show, gave rise, or at least helped to give rise, to the Ionic volute, occurs very often on Cyprian antiquities of the sixth century B.C. We see it on the famous silver girdle (still of Homeric type) which I discovered in 1886 at Marion-Arsinoë, in Cyprus, and which is now one of the gems of the gold and silver collection at the British Museum. Professor Dümmler has published it, † and dated it conclusively, with my assistance, as belonging to the first half of the sixth century B.C. The work is Græco-Phœnician, showing traces of archaic Greek influence. A similar decoration is to be seen on the celebrated sarcophagus of Amathus, now in the Metropolitan Museum of Art in New York.‡ This is also Græco-Phœnician, verging on archaic Greek art, and of sixth-century work. From the same locality comes a fine silver frontal ornament, now in the Berlin Museum, which is more archaic Greek than Græco-Phœnician. § It was purchased as coming from Amathus, together with another early and pure Greek frontal, ornamented with a most beautiful Greek combination of lotus flowers, spirals, and palmettes—no doubt a development from our design and some other Græco-Phœnician types. ‖ Again, the sacred trees on many of the silver pateræ with reliefs,

* About its Egyptian origin see p. 121 *et seq.*

† *Jahrbuch d. Archæol. Instituts*, 1887. ii. pp. 85–94. In my *Kypros, the Bible, and Homer*, pp. 50, 55, 56, Plate XXV. 1–7, and in other parts of the book.

‡ Cesnola-Stern, Pl. XLIV.; Perrot & Chipiez, *Histoire de l'Art dans l'Antiquité*, iii. pp. 608, 609, figs. 415, 416; *Kypros, the Bible, and Homer*, Pl. CXVII. 8.

§ A. Furtwängler, *Neue Erwerbungen Jahrb. d. Deutsch. Arch. Inst.* 1891. Anzeiger, p. 126, fig. 2 A; *K. B. & H.* Pl. CXIII. 7.

‖ *Ibid.* 2 B; *K. B. & H.* Pl. CXIII. 4. It is as clear as possible how the pure Greek decoration (2 B) developed out of the Græco-Phœnician (2 A) made in Cyprus, and again in metal-work.—M. O.-R.

found and made in Cyprus, and dated as belonging chiefly to the sixth century B.C., offer forms identical with or very similar to our fundamental motive. The two golden bracelets from Kurion, both in New York, may be quoted as bearing our so-called fundamental motive in its pure form. They are given by MM. Perrot and Chipiez,* and are also in my own book.† In some of the replicas and variations of our motive we note lotus flowers or lotus buds growing out of the corners of the volutes, both of those bent downwards and of those bent upwards. We see the same detail, but simplified, in fig. 21 [p. 123], forming the smaller decoration of the window from our grave. So far Cyprus.

It would take too long to pass in review even the principal of the best known and exactly dated antiquities from other countries with this ornament on them. They all date from the seventh or sixth century B.C.; a few are even earlier. They are all Græco-Phœnician or archaic Greek, sometimes influenced more by Oriental, Phœnician, or Etrurian art. A few of these may be cited by way of example. In Etruria:—An ostrich-egg from Polledrara (*Histoire de l'Art*, iii. p. 857, fig. 625; p. 859, fig. 627; cf. *K. B. & H.* Pl. CXVI. 12 and CLXII. 11); bronze ash-basket from the grave of the warrior of Vetulonia in Etruria. Fortingham (*American Journal of Archæology*, 1888; *cf.* also *Notizie degli Scavi Dei*, 1887) refers it to the beginning of the seventh century B.C., regards it as Phœnician, and suggests that it was exported from the East in ancient times, and brought to Etruria. I must regard it as Cyprian, Græco-Phœnician, and of seventh-century work (*cf.* my arguments, *K.B. & H.*, p. 423, and Pl. XCV. 1). In Alexandria:—Bronze piece of armour, now in the Louvre (Longpérier, *Musée Napoléon III.*, Pl. XXXI., and reproduced many times). Furtwängler considers it to be Assyrio-Egyptian work, and places it in the period of the Great Rameses; but I cannot agree with him. It must be Cyprian, and may not be much earlier than 650 B.C. (cf. *K. B. & H.*, p. 433). This curious piece of bronze relief illustrates my point admirably. The ornament on it is very similar to those on the windows of our Tamassos tomb. In Arados, Phœnicia:—A marble slab, two griffins on either side of a sacred tree, stylised much in Cyprian fashion, and so similar to the group of ornaments we are at present studying that I ascribe it to Cyprus (cf. *K. B. & H.* p. 150), as well as a second slab‡ bearing a decoration identical with that of the Marion silver girdle in the British Museum and the Amathus sarcophagus in the Museum at New York§ (cf. *K. B. & H.* p. 431‖).

But, even if I cannot convince you that objects found in Alexandria, Phœnicia, Assyria, and Etruria were made in Cyprus, it will not alter their style and date. These objects are all of seventh or sixth century B.C. workmanship, one or two being, perhaps, even older.

Last, but not least. Many authorities have agreed to my dating. It will be sufficient to refer you to two from Germany and one from Austria. The first is your Hon. Corresponding Member, Professor W. Dörpfeld, Director of the Imperial German Archæological Institute at Athens. He and I inspected the tombs together when he was in Cyprus, and he pronounced my dating correct; and stated that so long as there is a history of Greek architecture and of the Ionic Order my discovery will be quoted. The second great German authority is Professor A. Furtwängler, who has succeeded the celebrated Brunn in the Professorship of Archæology at the University of Munich. He was sent twice to Cyprus to inspect my excavations, and he, too, fully agrees with my dating of these tombs, which he

* *Hist. de l'Art dans l'Antiquité*, iii. p. 835, figs. 600, 603.

† *K. B. & H.*, after Perrot & Chipiez, Pl. CLXII. 1 and 4.

‡ Hundreds of Græco-Phœnician monuments with the pattern of our fundamental motive and its derivation exist in the museums, and most of them are of metal. There are two reasons: first, the metal articles placed in the closed tombs are more easily and better preserved; then, also, it was so easy by the processes of workmanship to represent volutes, spirals, conventional flowers, &c. I consider it impossible that decorations in our fundamental motive and other derivations from the Egyptian lotus flower could have been evolved in other countries quite independently of Egypt.—M. O.-R.

§ Longpérier, *Musée Napoléon III.* Pl. XVIII. 3, and reproduced in many books; *K. B. & H.* Pl. LXXXVII. 10.

‖ *Ibid.* Pl. XIV. 8; *K. B. & H.* Pl. CXIII. 8.

saw shortly after they had been discovered. The third authority is again an architect and explorer of great reputation. I refer to Dr. Niemann, Professor of Ancient Architecture at the Academy of Art in Vienna, who, together with Professor Benndorf, explored Asia Minor, and has written many valuable books. He did not see the originals, but only my photographs and drawings. He dates the tombs even fifty years earlier, being disposed to place them higher up in the seventh century B.C., and considering them older than the antiquities found in them.

To sum up. My argument is a cumulative one. The style of the tombs, their peculiarities of construction, their contents, the evidence of contemporary works from Cyprus and abroad which have already been exactly dated, the agreement of scholars – all point to one conclusion, viz. that our royal graves at Tamassos are Græco-Phœnician, and belong either to the end of the seventh century B.C. [tomb No. 1] or to the beginning of the sixth century B.C. [tombs Nos. 2 and 3]. Of course, a margin of a few decades must be allowed. When we begin however, to examine the construction more in detail, we are at once met by an apparent contradiction to the result obtained. I mean the presence of lime mortar in the tombs. Previous to my discoveries it was always supposed that lime mortar was not used before Hellenistic or Roman times. This, however, is only an apparent contradiction. We now know that in Cyprus lime mortar was used as early as the seventh and sixth centuries B.C., and perhaps even earlier. There is so much limestone everywhere in the plains that the Cypriotes must have learned the making and use of this mortar independently of other nations, and almost by accident. In fact, the existence or non-existence of lime mortar cannot be considered in Cyprus to be a criterion of date, as it is, for example, in Greece. Professor Dörpfeld also agreed to this.

In making these three royal tombs the soil was first taken away till sufficient space was emptied, and then the masonry was built in. The inner coating of the tombs and the pointed roofs of all three are made of carefully hewn stone blocks. The blocks for the roof are of colossal dimensions, and are set up one against another like the roof of a child's card-house [see p. 110, fig. 1, D, E, F]. The inner walls are all the visitor sees, the tombs having been finished and being intact. They are made of uncemented blocks laid down one on the other, and riveted together inside by large leaden bolts. The space between the masonry and the soil is filled up with broken bits and rough stones, cemented together with lime mortar. The same materials were placed over the roof. The ground-plan and sections through the tomb No. 3 [fig. 1] make all this as clear as possible.

No. 1, the oldest of the three tombs, is approached by a sloping road, or *dromos*, of about 20 metres (65 English feet) in length. This approach is not paved, but simply dug in the earth, and it slants down to a kind of small entrance court paved with flagstones. All along each side the approach is lined with a massive wall of stone blocks. The effect is very massive, and the interior resembles a church in height and proportions. Lime mortar is only used for the filling-in, not for the block masonry. This first tomb is the largest, roomiest, and deepest of the three. In this "*dromos* grave" the door is not ornamented. When I had discovered the tomb I found the door closed by a very large and massive flagstone, so that I at first thought I might find the tomb intact. This was, unfortunately, not the case. The robbers must have known the situation of the tomb, even though the approach was filled up with earth; they had made a hole through the roof. The ground-plan and sections of the three tombs, showing the exact measurements, will be published in my forthcoming book.

Tombs Nos. 2 and 3 were approached by steps formed of carefully dressed stone, and seem to be a few decades younger than tomb No. 1. Tomb No. 2 consists of a single chamber. The prince's sarcophagus, the roof of which is formed by two enormous flagstone-like blocks, stood at the inner end. Here the entrance is supported and flanked by two pilasters which rise directly from the stone floor, but end above in capitals with primitive volutes [fig. 28,

p. 125]. The pilasters, with their capitals, of tombs No. 2 and No. 3 [fig. 1, B, C, and figs. 2 and 28] do not project more than a few inches from the wall of the staircase, and are treated as a portion of the walls, which are decorated at the top with a toothed edge, surmounted by a plain frieze. Then come the filling of unhewn stones, fragments, and lime mortar, and above it the layer of earth reaching to the surface. The upper part of the entrance to tomb No. 2 was found broken into pieces. This tomb still contained the weapons, helmets, plates, and vessels of bronze and iron of which I have spoken, besides a semi-globular drinking-cup of silver and a golden nail from an iron sword, like those on the sword of Agamemnon as described by Homer (cf. *Kypros, the Bible, and Homer*, p. 445).

The illustrations of the third tomb are here published for the first time [pp. 110, 115, 117, 118], and will be repeated on a larger scale with the measurements in my forthcoming work. This grave, as we see at the first glance, is architecturally the richest. It was the poorest in contents, the spoliation having been complete. It must have been plundered several times, perhaps as late as the Byzantine period, when bronze was so much in request. Nothing was left but common pottery of the sixth century B.C. In this case also the superposed stone, an enormous flagstone, was found *in situ* closing the door. But, alas! we soon found on the north-east angle a hole just large enough to let a man's body pass through. I have shown the hole carried through the length in the section [fig. 1, B].

The architecture of this tomb is extremely interesting, because it directly imitates in stone the construction of wood, and is the richest known example of the kind. The rock tombs of Asia Minor cannot be compared with it, nor can any similar structures in any ancient country. It appears that, in Cyprus, wood architecture remained in use much longer than in other places. We know that the island was reputed for its forests even in the time of Alexander the Great, who made one of his fleets there from cypress trees. This tree (*Cupressus horizontalis*, not *sempervirens*) is indigenous to the island, and its name is borrowed from the island of Cyprus and introduced into most modern languages. The wood of the cypress tree is one of the most durable in existence, being far superior to the cedar (*Cedrus Libani*), which, by the way, is also indigenous to Cyprus, a few small forests still existing in the hills. The ancients confused the two trees, and attributed to the cedar qualities which really belong to the cypress. The devastation of forests in Cyprus which took place during the Turkish rule had destroyed most of the cypress trees. They only grew on the limestone chain along the northern coast. Since the British occupation the forests and waste land of the State are properly protected and preserved by law. In consequence of this, thousands and thousands of young cypress trees are growing on the Government land, simply sown by nature from the seed of the surviving cypress trees. Even at the present day the Cypriotes are in the habit of cutting smaller objects out of cypress wood. The wooden lock [figs. 8 and 9, p. 118] is made of cypress wood. It is true the walls of the houses are now made chiefly of sun-dried bricks,* seldom of stone, and never of wood; but wood is used for the columns, colonnades, and roofs.

Taking this fact into consideration, and observing the architecture of tomb No. 3 at Tamassos, together with the construction of the modern villages, especially those on the eastern peninsula, called the Karpaso, it seems evident that wood architecture played a great part in the temples of divinities and the palaces of crowned heads and chiefs at a time when in other countries it had been superseded by stone masonry. The tombs, as we see, are, in fact, simply wooden habitations imitated in stone. It may have been thought desirable to make the royal graves of a material less perishable than wood, in order that the memory of the kings might be kept alive. So architects were ordered to imitate in stone what they had before their eyes in wood. This theory of explanation is supported by the fact that we do not find in

* An ancient building with walls built of sun-dried bricks was also found on the eastern acropolis of Idalion in 1894.

Cyprus, as a rule, stone houses or temples. Even in Roman times, temples, in the Greek sense of the word, did not exist in the island, as the British excavations for the Cyprus Exploration Fund in Old Paphos and Salamis have amply shown. I shall return to this question, from another point of view, at the end of the Paper.

Let us now return to tomb No. 3 at Tamassos, and look a little more closely at the entrance porch. Two pilasters, crowned with the curious volutes or capitals, rise, as in tomb No. 2, directly from the stone floor without any kind of base. About the origin of these volutes, their oldest prototypes, and the development down to the Greek Ionic capital, I shall speak presently. I have first to explain why these pilasters and volutes do not face the visitor when he descends the steps; why they are turned in the same direction as the sides of the door, and the walls running on both sides of the staircase. The two pilasters and capitals are facing, with their fronts, to each other. I have been looking for an explanation of this peculiarity for more than a year. The solution suggested by a learned friend did not satisfy me. He said: "The pilasters and volutes may "have been placed by the architect along the sides simply "because there was not space "enough to put them in the "other direction, *i.e.* in one "bearing with the façade of the "tomb entrance, the architrave, "and the frieze." To this I reply that there was nothing to prevent the architect from hollowing out more earth and making the tomb as large as he chose.

FIG. 2. VOLUTE FROM TOMB NO. 3.

The imitation of wooden architecture in stone gave me the key, and I discovered it during a trip to the Karpaso peninsula, where I went for the purpose. I already knew how the Cypriotes had preserved by tradition designs of windows, doors, locks, and bolts, and of houses with the same disposition of doors and windows as are to be seen in tomb No. 3 at Tamassos. I concluded, then, that the same would be true of the pilasters and columns. It was then in the village of Rhizo-Karpaso, at the extreme north-east of the

peninsula, that I discovered the modern wooden capital, of which I give an illustration in fig. 3, from a photograph taken by myself on the spot. I afterwards found a number of examples, both wood and stone, in other villages of the Karpaso. These columns and capitals are placed in a different way from that to which we are accustomed, because they have to bear more than one, sometimes (as here) three, of the large principal beams which support the whole or a great portion of the roof of the portico, room, or house. Not having very long or strong beams at their disposal, the builders were obliged to place the broad capitals at right angles to the direction in which the beams were laid, and to use, as in the case of Rhizo-Karpaso [fig. 3], several beams. They are cross-supports, and not longitudinal, as, for instance, Koldewey found was the case with the columns of the seventh-century temple at Neandria. The modern wooden capital differs greatly from the ancient one, and yet the modern

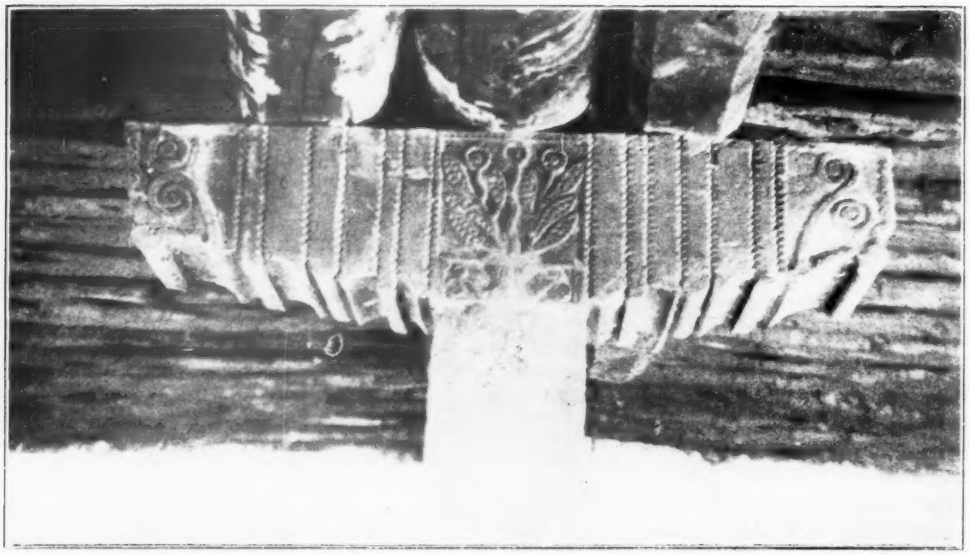


FIG. 3.—WOODEN CAPITAL FROM A MODERN VILLAGE HOUSE IN CYPRUS.

ornaments show astonishing resemblances to the ancient. At the corners are spiral curves extremely like ancient designs, but in small size. Still more curious is the ornament in the centre. A bouquet of flowers and leaves peculiarly treated grows out of a kind of capital with two spiral curves on each side. There is even a sort of triangle at the bottom, surmounted by a crown of feathers or a kind of palmette. The photograph [fig. 3] was taken from the original in the villager's house, and has not been retouched. Now I will not put the result of this enquiry as a dogmatic statement. I prefer to lay it before you in the form of a question: Have we not here sufficient evidence to make it at least probable that the ancient style of ornamentation which was in use in Cyprus about 2,500 years ago has been preserved in an uninterrupted chain of tradition down to the present day?

House entrances with a small porch of two columns or pilasters are very common in modern Cyprus, in some villages of the Mesaurea plain. Small houses, shrines, or sanctuaries, of a disposition similar to that of our royal tombs Nos. 2 and 3, and probably built partly of sun-dried bricks, partly of wood (like the modern houses), must have been very much in vogue in the seventh and sixth centuries B.C.

Fig. 10 [p. 119] represents an ancient clay model of a small sanctuary or dovecot, with the dove-goddess seated in the doorway. This votive offering came from Dali,* the ancient Idalion, and is now in the Louvre. The capitals of the columns at the entrance are rude imitations of lotus capitals, and not of palms, as I at first thought.

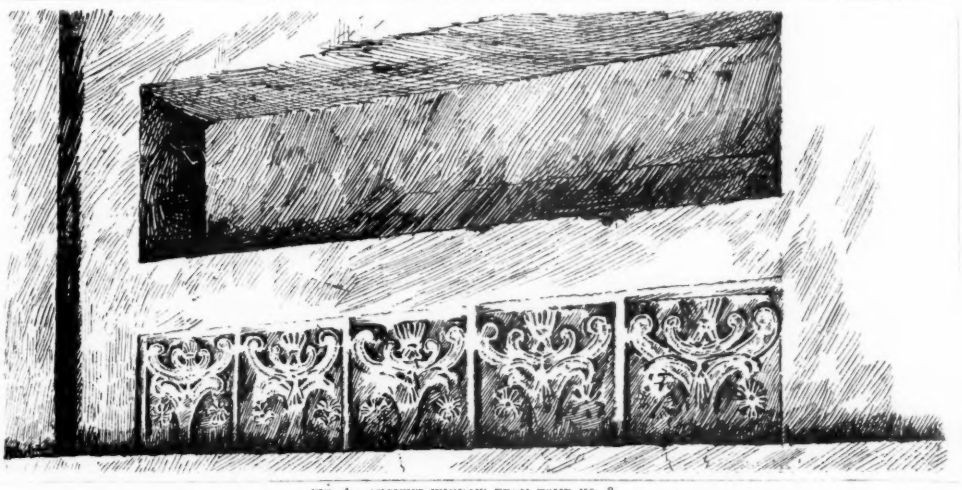


FIG. 4.—ANCIENT WINDOW FROM TOMB NO. 3.

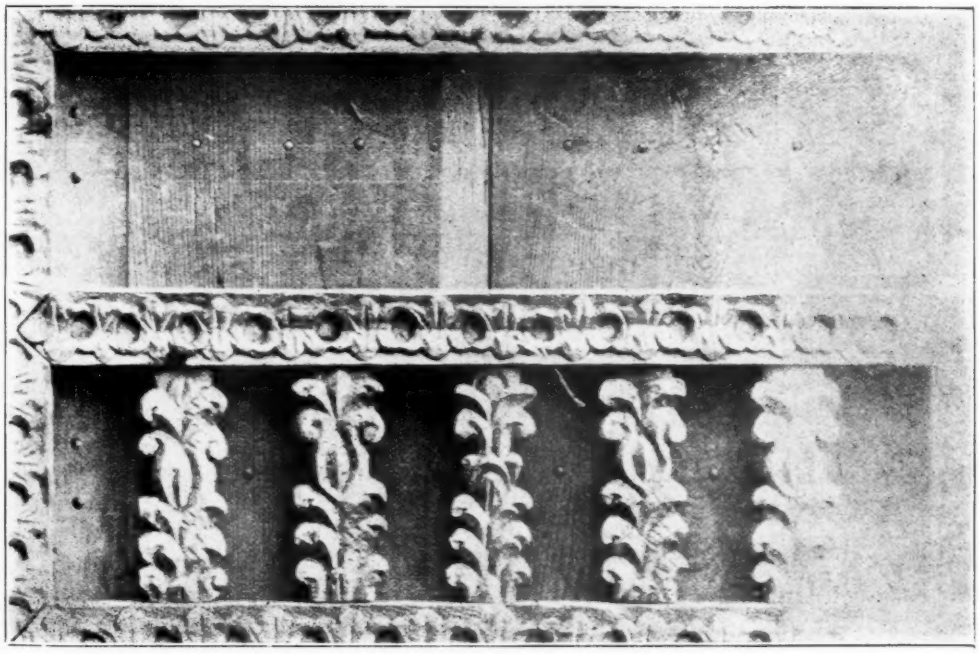


FIG. 5.—MODERN WOODEN WINDOW IN CYPRUS.

* *Histoire de l'Art dans l'Antiquité*, iii. p. 277, fig. 208. Cf. *K. B. & H.* Pl. CXXIV. 5.

In a seventh or sixth century (B.C.) tomb at Amathus I found a rude model of a chapel with a goddess sitting in it. The porch is supported by two pilasters, with primitive spiral curves or volutes placed as cross-supports in the same way as those at the entrance of the tombs of Tamassos Nos. 2 and 3. The small porch which leads into the first large chamber of our tomb No. 3 is much elaborated on the carved side of the roof—horizontal in this case. It is an imitation, only more stylised, of the wooden flat roofs which survive in Cyprus to the present day. Over the large beam, at right angles to it, and stretching from one pilaster to the other, a number of thin, narrow rafters are placed close together; and as they overtop

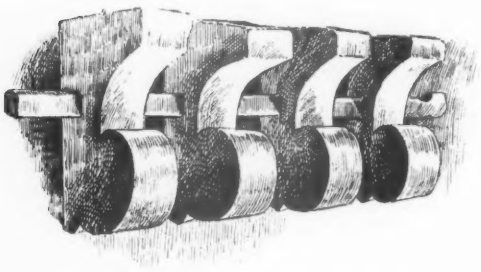


FIG. 6.—ANCIENT BOLT IN STONE FROM TOMB NO. 3.

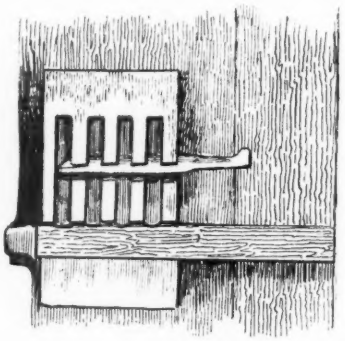


FIG. 8.—MODERN WOODEN LOCK, CYPRUS—OPEN.

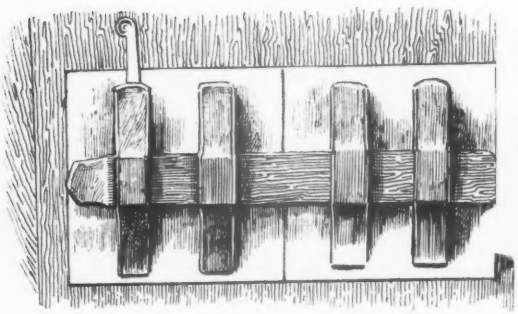


FIG. 7.—MODERN WOODEN BOLT, FROM CYPRUS.

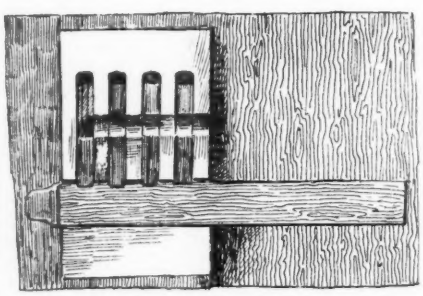


FIG. 9.—MODERN WOODEN LOCK, CYPRUS—CLOSED.

the large beam at the front they form, in a most natural manner, the toothed edge of the little façade.

The roofs of the two chambers are pointed, and each of them is formed by three pairs of large stones, the construction being the same as in the other tombs. But the appearance of these roofs from inside differs widely from the effect produced by the others. Here the builder or mason has cut out on the twelve stones (standing six and six on each side the one against the other, and three and three in each chamber) another decoration, and has imitated a more complicated roof with rafters, producing the impression that the rafters were covered at regular intervals by a handsome boarding. The sections show this curious roofing very well. There is also a section through one of the twelve stones of the roof on a larger scale [fig. 1, K]. I have already spoken at length about the blind windows in the tomb and their decorations; windows of corresponding shape, size, and even decoration, can to-day be observed in the villages. I bought one with shutters in Lapithos.

When the shutters are closed they look like the antique imitations in the royal tomb [figs. 4 and 5; *cf.* also fig. 1, D and E].

Professor Dörpfeld and I discovered a fragment of a similar stone window among the ruins of the Temple of Old Paphos at Kuklia; and a second one, of ancient date, which a Turk had built in just over the entrance door of his house, as if he had known the right place. In modern houses windows introduced over the doors are very frequent.

Many works of Oriental art, especially of the Græco-Phœnician period, have their origin or prototype in one of the two great centres of Eastern civilisation—Egypt on the one hand, Mesopotamia with Babylon and Assyria on the other. But apparently more has been borrowed from Egypt than from any other country. So is it with our window. There is in the British Museum an ivory tablet from the palace of Asurnasirpal (884–860 B.C.),* representing, in small size, windows very like our ancient and modern from Cyprus. The shutters are open, and a woman is looking out of the window. Her head, visible over the sill, is very large, occupying over one-third of the whole window. The tablet was found in Assyria, but it is of pure Egyptian style, and it was evidently made in Egypt and exported to Assyria in ancient times.

Besides the two real doors below the richly ornamented windows in the Tamassos tomb a massive blind door is constructed on each of the other two sides of the rectangular ante-chamber. They are two-leaved; but the draughtsman has forgotten to indicate the line running vertically through the middle of the doors, which indicates the leaves. These blind doors are supposed to be barred, and accordingly massive bolts are represented drawn forward and closing the doors by fixing the one leaf of the door to the other. Exactly the same bolts of wood are now commonly in use throughout the whole island. The sole difference between them and our ancient bolting is that the modern bolts are not so nicely stylised. Fig. 6 shows in larger size the ancient bolt of tomb No. 3, a stone imitation of a wooden original. Fig. 7 shows a modern wooden bolt bought at Rizo-Karpaso. Next to it [figs. 8 and 9] are placed two illustrations of the same modern wooden lock, of which I have removed the outer wooden cover plate to show the mechanism inside. When the wooden locks are in place, they look like a small square box attached to the door; the key is introduced from the side. Imitations of such wooden locks in stone are attached to all the doors of our three tombs.

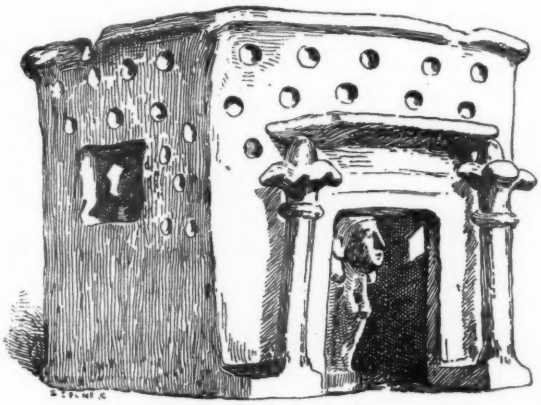


FIG. 10.—CLAY MODEL OF SANCTUARY DISCOVERED AT IDALION.

In tomb No. 3 a lock is fixed to each real door, and also to the door conducting into the inner tomb chamber with the sarcophagus. The modern wooden locks are most likely identical with the ancient. Fig. 9 shows us the modern lock closed. The key has been taken out, and the six falling vertical bolts—three larger and broader, and three thinner and smaller—have dropped into the indentations of the large horizontal bolts, thus closing the door. Fig. 8 shows the lock half open, the key introduced horizontally and then raised vertically. In this way the six small bolts are pushed up, so that the big horizontal bolt can be pushed out and the door opened.

* *Histoire de l'Art dans l'Antiquité*, ii. p. 314, fig. 129; *K. B. & H.* Pl. CLIX. 7.

The pavement of the two rooms, as of the little porch and of the steps, is formed of large flagstones. Like the blocks in the walls, they are unequal in shape and size, and each is cut to fit into a certain space.

We now proceed to the second room, where the prince was buried in a stone sarcophagus. The sarcophagus is shaped like a bed, the ancient *klinc*; and before it stands a small foot-stool, all imitated in stone. The space between the stone masonry, built without any lime mortar, and the upper soil is here again filled up with smaller irregular stones and lime

FIGS. 11 AND 12.—HATHOR CAPITAL FROM KITION.

mortar, as in the other two tombs. Against the upper part of the roof some rows of more regular stones have been laid.

One word of explanation may be added. The curious construction of the antechamber, having four doors in the centres of the four walls of the rectangular room, may have surprised you to some extent. But also here I discovered important modern counterparts. Many of the peasants' houses in the Karpas peninsula consist of one room only, but have four doors in the four directions, all four with bolts, and two of them with locks and keys in addition. Sometimes a second room is placed behind the other, as in our royal tomb, and is used as a store or lumber room. A porch is placed on one side of the house—usually at the south—to get the greatest heat of the sun, and is called ἡλιακός (*heliakos*, i.e. sun-hall). This porch is long or short, with more or fewer columns. As I have said already, in some villages this porch is

quite similar to the porch of our ancient royal tombs [Nos. 2 and 3]. There is a similar construction in our ancient clay model from Idalion, already referred to [fig. 10].

I now proceed to the second part of my lecture, in which I have to lay before you part of the material collected in Cyprus and other countries, which throws light on the origin and development of the Ionic capital. Among the many sources of that curious compound known as Græco-Phœnician art, two of the principal are Egyptian and Assyrio-Babylonian. How much of what is called Græco-Phœnician art is due to the Greeks and how much to the Phœnicians is a question which, in the present state of our knowledge, it would be fruitless to discuss. For we cannot define Phœnician art until we find in Phœnicia itself remains of early civilisation, *i.e.* of a civilisation dating between 1200 B.C. and about 400 B.C. Neither the discoveries made by the French Mission nor any others can with certainty be dated farther back than the fourth century B.C. My own opinion is that where we can trace definite Phœnician influence in art it is on the side of ugliness rather than beauty. From the last epigraphic and linguistic studies of the ancient Cypriote Greek syllabary and dialect, and especially from those made by Professor R. Meister in Leipzig, we learn that, contrary to the usual theory, the Greeks must have settled in the island before the Phœnicians. It will thus be no matter of surprise to find that the Græco-Phœnician art of Cyprus was one of the principal factors which gave rise to archaic Hellenic art.

FIG. 13.—HATHOR CAPITAL FROM AMATHUS.

The silver pateræ from Cyprus are familiar and often quoted examples of the mixture of Egyptian, Assyrian, and Greek elements in Cypriote art. A comparison of Cypriote discoveries with those made in other countries will not only convince us that this mixture existed, but it may throw light on the question how far Cyprus may be considered as the mediator and transformer of the foreign elements out of which the Greeks formed the Ionic capital.*

Of course, to trace the growth of the Ionic capital in Cyprus, Asia Minor, the Greek colonies, and elsewhere is a difficult task, and one made more difficult by the fact that all the monuments of pure architecture are intermingled with representations of the worship of sacred posts, pillars, trees and flowers, and the use of amulets, as well as with simple elements of purely fantastic decoration.

* There does not exist a sanctuary in Cyprus undisturbed before modern times, and where the courtyard is filled, as a rule, with statues and statuettes placed there as offerings, in which we do not find at least some works of pure archaic Greek art, made in the island from the island limestone. If this is proved conclusively, why should the Cyprian Greeks of that time not be allowed to take part in the formation of other elements which became pure Greek, like the Greek Ionic capital, the Greek palmette, and the Greek anthemion? Nobody denies Egyptian influence in the oldest archaic Greek statues; why deny it for the Ionic volute, where the matter is even clearer than in the statuary?—M. O.-R.

There are two stock theories about the origin of the Ionic capital. One derives it from the palm tree, the other from the lotus flower. The prototype of the palm tree is traced to Assyria, and that of the lotus to Egypt. In my book *Kypros, the Bible, and Homer*—which, I confess, has great defects, having been worked up in too great a hurry—is much valuable material bearing on this point, consisting of illustrations and comparisons. For want of space I must refer the student to it and the other works cited below.*

I will begin with the sacred trees. The worship of the palm tree was very common in Assyria during a certain period at least, viz. the brilliant epoch of Asurnasirpal. Tylor sees rightly in many of these† scenes the artificial fertilisation of the female palm by pollen from the male tree. An Assyrian cylinder at the museum of The Hague‡ with a similar scene shows besides two birds, one sitting on the earth, the second on a small palm tree. A similar motive appears in an Egyptian painting from the sepulchral chamber in Philæ. Two men are watering a sacred tree.§ There is a painted Cypriote vase in the Berlin Museum‖ which shows how the Cypriote potter has combined these or similar Assyrian and Egyptian motives; and many other Cypriote artists represent scenes round the sacred tree. In some examples Egyptian influence is more apparent, in others Assyrian, in others, again, archaic Greek.¶

Then, as Tylor has shown in the *Proceedings* of the Society of Biblical Archæology,* reproducing a relief from Persepolis, Persian influence creates new variations, which are adopted by the painter of the well-known archaic Greek *François Vase*. Branches are artificially woven together, for which purpose palms were the most suited. Leaves of palms plaited by the women of modern Cyprus at Easter illustrate the holy trees represented on Assyrian, Persian, and Greek monuments, and similar decorations are reproduced even on Corinthian and Attic vases. All these sacred trees or tree decorations, palm trees, and palm-leaf plaitings have nothing directly to do with the Ionic volute and its prototypes.

But the case is different with the group of Græco-Phœnician sacred trees and tree ornaments more exclusively influenced by Egypt, for these designs are in direct connection with the Egyptian lotus column and lotus capital. Of course there exist, again, some mixtures with the first group, as the lotus-flower ornament went from Egypt to Assyria.

We will first deal, however, with a Hathor capital** of stone, 1·33 metre high. It is worked on both sides, was found by chance in Kition, and is now in the Louvre [figs. 11 and 12]. The head of Hathor is supported by a kind of lotus bud, and wears a large head-dress. Along its sides run lotus-flower curls. In the centre of one side is represented a small chapel or shrine; on the other side is a rich design of a kind of sacred tree composed of lotus and two-winged sphinxes, partly similar to the decoration of the large window [fig. 1 H, and figs. 4 and 20], only more elaborate. Small lotus flowers grow out of the corners of the spirals.

Another piece [fig. 13] is a very free imitation of an Egyptian Hathor capital. On the head-dress is a male figure walking to the left and holding two winged horses in the heraldic "animal-taming" scheme. The motive is of Assyrian origin, but style and execution are archaic Greek. This capital is introduced to illustrate, not the Ionic volute, but the mingling

* E. B. Tylor, "The Winged Figures of the Assyrian" and other Ancient Monuments," an article published in the *Proceedings* of the Society of Biblical Archæology, pp. 383–393: London, June 1890; and in the London *Academy*, 1892, p. 498. Eb. Schrader, Ladanum and Palme, *Sitzungsberichte d. königl. Akademie der Wissenschaften*, pp. 413–428: Berlin, 1891. W. H. Goodyear, *The Grammar of the Lotus*: London, 1891. Th. Clarke, "A Proto-Ionic Capital from the site of Neandria," *American Journal of Archæology*, 1885, p. 1 *et seq.* O. Puchstein, "Das ionische Capitell," *Winkelmann-Programm*: Berlin, 1887. R. Koldewey, "Neandria," *Winkelmann-Programm*: Berlin, 1891.

† *K. B. & H.* p. 92, fig. 130.

‡ *K. B. & H.* p. 93, fig. 131. § *K. B. & H.* fig. 91.

‖ Sir Gardner Wilkinson, *Manners and Customs of the Ancient Egyptians*, iii. p. 349, fig. 588: London, 1878. Erman, *Aegypten*, ii. p. 368: Tübingen. *K. B. & H.* pp. 92, 93, figs. 91, 92, and 130.

¶ For further particulars, *K. B. & H.* pp. 47–95, and Pl. XXVI., CVIII. 1–3, CXII. 1–3.

** *K. B. & H.* Pl. CC. 1, 2.

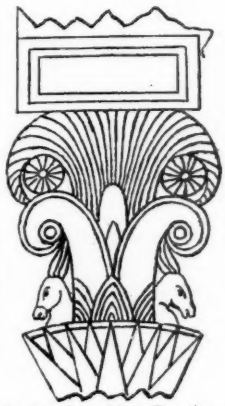


FIG. 15.—Capital from Egyptian Wall-painting.

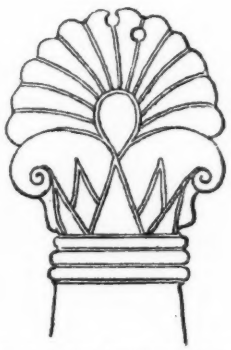


FIG. 16.—Bronze Armour plate, Graeco-Phœnician, from Tamassos.

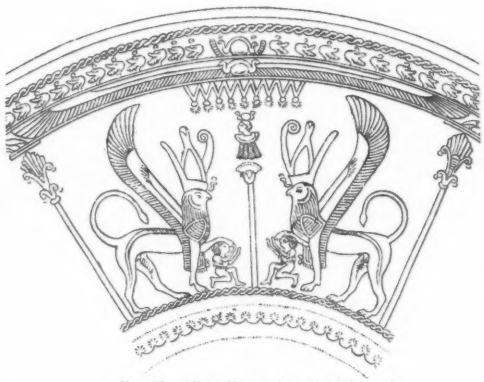


FIG. 17.—Silver Patera found at Nimroud.

FIG. 18.—Bronze Patera found at Olympia.

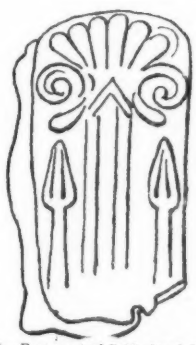
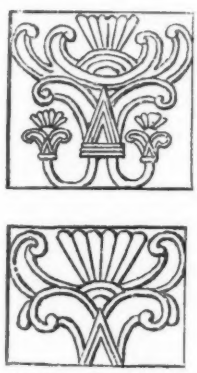


FIG. 19.—Fragment of Gold-plated Silver Girdle, Graeco-Phœnician, Tamassos.



FIGS. 20 and 21.—Details of Windows, Tomb No. 3.

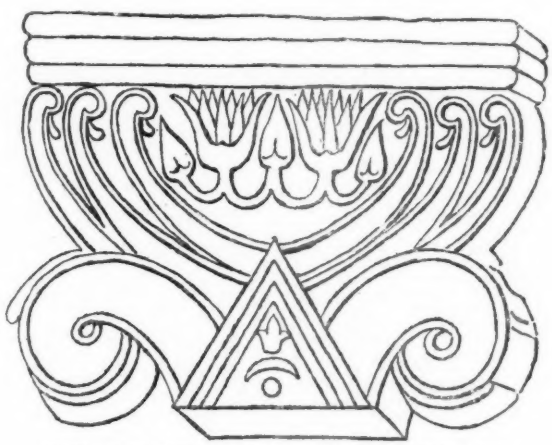


FIG. 22.—Graeco-Phœnician Capital from Eastern Acropolis of Idalion.

of Egyptian, Assyrian, and archaic Greek elements in Cyprian art. Professor Dörpfeld and I found this piece in the Acropolis of Amathus, and it is now in the Berlin Museum.

We now come to the lotus column properly so called [headpiece, p. 109]. In an Egyptian wall-painting from Wilkinson's *Manners and Customs of the Ancient Egyptians* (ed. 1878), iii. p. 469, Pl. LXXI., a baldacchino is supported by two lotus columns. The capitals differ from each other. The one to the left is broader and shorter; the one to the right, narrower and higher. I will describe one only. The whole column represents a complicated lotus-stalk. There are four calyces, one over the other, ornamented round the bottom with three sepals, of which the one in the centre is triangular. Of the four sepals, the artist drew from nature the three which he could see when he placed a lotus flower before him. The flower he chose was not much developed; hence the sepals were not curved downward, but stood upright, as in our column. The sepal or spike in the centre is triangular, and this is the triangle which we even see preserved on the capitals or volutes of our royal tombs of Tamassos [figs. 2 and 28]. The petals of the calyces differ in length and shape. The lowest is excessively long, and represents a lotus bud nearly closed; the second next to it is shorter and more opened; the third and fourth calyces represent open flowers, and together form the capital of the column. Below is the curved, volute-like ornament and the bow line over the triangle, and upon this lotus design rests a lotus flower, fan-shaped and conventionally simplified. For details of the flower, called by botanists *Nymphæa lotus*, I refer you to Goodyear's *Grammar of the Lotus*. You will find in that admirable work full particulars of the way in which the stamens, pistils, ovary, spikes, &c., were used by Egyptian artists for purposes of decoration. Although we cannot all follow Mr. Goodyear in his very wide generalisations, we must acknowledge the unique value of his book as a standard work on the rôle played by the lotus flower in ancient art.

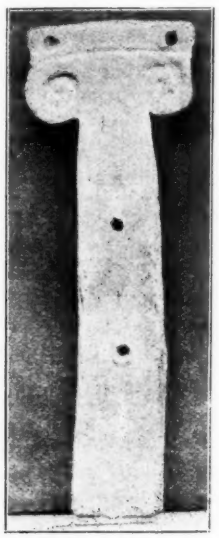


FIG. 29.—CLAY VOTIVE COLUMN, EASTERN ACROPOLIS, IDALION.

G. Colonna Ceccaldi was the first to discover, through Cypriote vases and capitals, as early as 1875, that the Ionic capital was derived from the lotus; while Mr. Goodyear was the first to prove this more in detail with regard to the Egyptian water-lily at about the same time. This was first recognised in England by Miss Amelia B. Edwards in 1888. These few words were necessary by way of acknowledgment, and we may now proceed with our chain of development.

Fig. 15 represents a portion of another column in an Egyptian wall-painting reproduced from Prisse d'Avennes. The design, which we may call a capital, rests on a large lotus-flower base, like our Hathor capital from Kition [figs. 11 and 12]. The design is very similar to the previous one, with the addition of animals' heads at the sides. But the pattern over the triangle and the three sepal leaves or spikes are more oval-shaped, and are surrounded by a palmette with rosettes.

The next illustration [fig. 16] brings us direct to the Græco-Phœnician art of Cyprus. This decoration is modelled on one of the plates of a bronze coat of mail which I found for the Royal Berlin Museum in an earth grave, with an enormous *dromos* just between the three royal stone tombs of Tamassos. On the same piece of armour is engraved a figure, in Græco-Phœnician style, showing strong Egyptian influence, and belonging to the end of the seventh or the beginning of the sixth century B.C. Here the volute with curved ends grows directly out of a similar lotus-flower design, as at the bottom of the Kition Hathor capital [figs. 11 and 12]. Here,

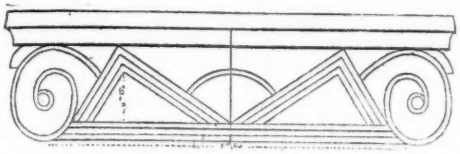


FIG. 23.—Capital from Idalion.

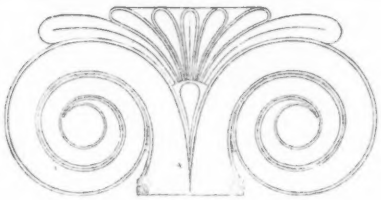
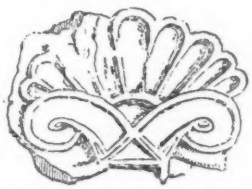


FIG. 24.—Capital from Neandria.

FIG. 25.—Relief from Boghas-Kûi.



FIGS. 26 and 27.—Ivory carvings from Nimroud.

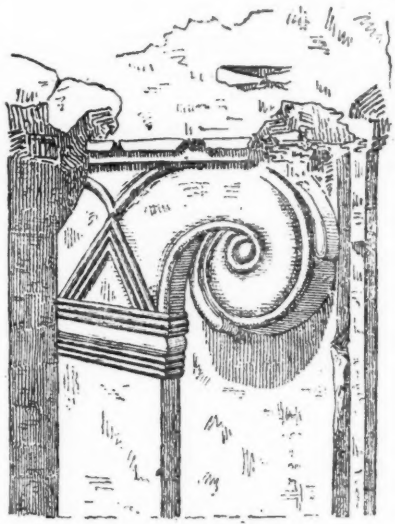


FIG. 28.—Volute from Tomb No. 2.

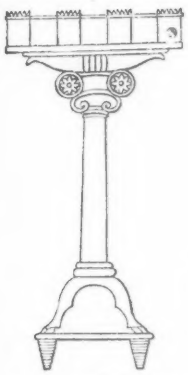


FIG. 30.—Implement from an Assyrian Relief.

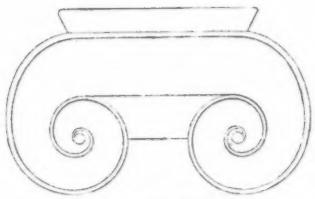


FIG. 31.—Capital from Myra.

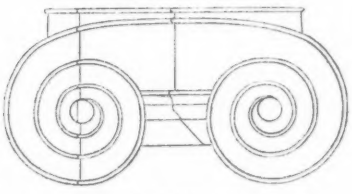


FIG. 32.—Capital from the Heraion at Olympia.

however, it is united with the calyx leaves or sepals. The triangle in the middle is more developed, and the palmette on the upper end more simplified. The line composition is harmonious, and the whole style, which differs from the Egyptian model, should rather be called Greek Ionic, showing in the meantime the derivation of the Greek palmette and anthemion. The pattern next to it, repeated eight times, appears on the four handles of the colossal stone bowl from Amathus, in Cyprus, now in the Louvre, and first published by Longpérier in his *Musée Napoléon III.*

In the last three illustrations [figs. 15–17] we observed the development of a Cyprian Græco-Phœnician ornament, strongly impregnated with Greek elements out of a pure Egyptian prototype, namely, the lotus flower. The two columns before the entrance of the little clay model of a chapel, in the shape of a dovecot, and already mentioned [fig. 10], from Dali, the ancient Idalion, in Cyprus, must be intended for lotus capitals, not for capitals of palm-tree design. It is possible that we may soon be in a position to call our Tamassos armour early archaic Greek. In the same tomb I found a beautiful silver patera, with a horse in relief, of pure archaic Greek style.

I now pass to another set of three columns, each of which is to be considered as a transformation from the Egyptian lotus column, and belonging to the Græco-Phœnician art of the sixth century B.C. [figs. 17–19].

The silver patera [fig. 17], which was found in Assyria, at Nimroud, is now, I believe, in the British Museum. There is nothing Assyrian in the design; nor are the motive, ornaments, and style purely Egyptian, although considerably influenced by Egyptian art and design. The work is Græco-Phœnician, not made in Assyria, but imported from abroad. So long as Cyprus remains the chief place where such pateræ are found, the sole place besides Egypt in which the manufacture of these pateræ can be proved, we have no grounds for attributing similar pateræ found elsewhere to any country other than Cyprus.* We certainly cannot attribute them to Phœnicia, so long as no examples of them, and no other monuments of the same style and period, have been found in Phœnicia. The columns on this Nimroud patera have more complicated capitals. The volutes are simple, without sepals and triangle, but with small lotus buds growing out of the angles formed by the snail-shaped curves. Upon these smaller volutes are set similar but larger volutes, ending in tall palmettes, with segments of curves as centre filling. A bronze patera found at Olympia is shown in fig. 18. Here the motive of the columns and architrave is simplified. The capitals in their lower part approach more nearly to a design which might be called an Ionic or Ionicised volute; but they are surmounted by a kind of bush like a lotus flower. This bronze patera bears a Phœnician inscription. The largest number of Phœnician inscriptions known were found in Cyprus. The work of art most closely resembling this is a bronze patera discovered at Idalion in Cyprus. The style and motive are so similar that we must conclude that the patera of Olympia was made in Cyprus. The design, too, is Cyprian. It represents the nude goddess Astarte pressing her breasts.† The next illustration takes us back to Tamassos and the excavations for the Royal Berlin Museum [fig. 19]. It is important as belonging to the same class of metal work as the bronze armour and the pateræ [figs. 16–18]. It is a fragment of a gold-plated silver girdle, similarly mentioned above from Marion-Arsinoë, and now in the British Museum. This also is of sixth-century (B.C.) work, and was found in the same stratum and set of tombs to which the three royal stone tombs and the earth grave of the two warriors —buried with their horses, arms, and armour [fig. 16]—belong. The whole group is freely

* One found in Cyprus (in the Berlin Museum) is of pure Egyptian style, and most likely of Egyptian make. Cf. *Kypros, the Bible, and Homer*, p. 441, fig. 258. It appears that the idea of making such pateræ also originated in Egypt.—M. O.-R.

† *Cf.* more fully *K. B. & H.* p. 434.

copied from an Egyptian model. In the centre is a higher column crowned by a simplified lotus-flower capital, and the smaller columns have lotus-bud capitals. The same group of three lotus trees (which I formerly incorrectly supposed to be two cypress trees, one on either side of a papyrus stalk or palm tree) appears very commonly on Egyptian monuments as the attribute of the god Min, and is placed on the altar behind him. It is found in one Egyptian design, together with two divinities, originally foreign to Egyptian mythology, viz. the lion-goddess of Kadesh and the god Resef, the latter very well known in Cyprus, and identified by the Greeks of the island with Apollo, as inscriptions prove.* The same group of three columns appears on a plate of bronze armour found in the sanctuary of the goddess Anat-Athene in the western acropolis of Idalion, and bearing a Phœnician inscription (the original is in Paris). The capital of the middle column on our fragment of the gold-plated silver girdle from Tamassos [fig. 19] is surmounted by a kind of palmette. The triangle, the remaining rudiment of the sepal leaves of a lotus flower, occupies the centre, and two rudiments of lotus buds grow out and bend downwards from the corners of the snail-shaped volutes, as in the capitals of our royal tombs Nos. 2 and 3 [figs. 2 and 28].

I proceed to the next group [figs. 20–22]. About the ornaments as they appear at the windows of our royal Tamassos tomb No. 3 [figs. 20 and 21], enough has been said above [p. 110 *et seq.*], so that we may proceed at once to another important class of large capitals or votive stelæ which develop just out of this variation of a lotus-flower capital [fig. 22]. If we compare these fine specimens of stone-work, some of which are more than a metre high, with the stone decorations from our royal tomb [figs. 20 and 21], we see at once that the differences are but slight. In the middle of the triangle are a half-moon, a sun disc, and a lotus flower; thin scales placed upon the upper and lower parts of the volutes are interrupted intentionally at the sides (*cf.* the capitals of our royal tomb, figs. 2, 23, and 28). These scales derive from the small lotus flowers which are growing out from the spirals [figs. 15–17 and 20]. Above there is a third reversed volute, and in the space between the two spirals is a lotus-flower decoration, consisting of a group of three lotus buds with two lotus flowers between them, and united by semicircular tendrils. This space is occupied in some cases by a group of long-stalked and alternating lotus buds and flowers, forming a kind of fan; in others by a sacred tree up which sphinxes are climbing. In one instance (*K. B. & H.* Plate XXVI. 2) the central tree grows out of a column with curled volutes, and consists of spirals arranged one over the other, not unlike a palmette. The sphinxes standing on lotus tendrils are worked in pure archaic Greek style. Still more purely archaic Greek is another stele,† where the tree in the centre space is really changed into a Greek palmette, and where the features and bodies of the sphinxes ‡ are purely Greek. If we must admit this, why not admit the same for the decorations and architectural elements like the capital, volute, palmette, and anthemion? All these various capitals and stelæ, some of which are continued below as a slab or pilaster, are covered at the top by a kind of primitive abacus and architrave in three or four divisions.

The capital or stele shown in fig. 22 comes from the eastern Acropolis of Idalion, where, in 1888, while making the plan of the town, I discovered a most celebrated sanctuary of Aphrodite. In this sanctuary were found no fewer than thirteen of these capitals in fairly good preservation, including those which the villagers found, by illicit digging, before they were stopped by the Government. There were also smaller fragments of as many more. Although all these capitals are worked in the same style, they differ in size, excellence of technique, and detail of

* *K. B. & H.* pp. 74, 75, figs. 100–102, and p. 322 *et seq.*

† *Ibid.* Pl. XXVI. 1.

‡ A similar decoration with winged sphinxes standing in the sacred tree appears in the centre of our Hathor capital.—M. O.-R.

ornament. They are all tall, wide, and thin, and only worked on one side. The height varies from 70 cm. to a metre, while the thickness fluctuates between 10 cm. and 15 cm. Some few fragments are as thick as 35 cm., and seem to belong to capitals about 2 metres in height. On the upper and broader side are no traces of any kind which would lead us to suppose that the capitals had been used as structural supports or bases of statues. On the narrower lower side of each appears a rivet-hole. These holes differ in size and depth. All doubts as to the purpose of these highly ornamented capitals are set at rest by the discovery of two monuments. The one (now in the Cyprus Museum) is a stele of an elongated tabular form 1·47 metre high. On the top is a curious ornament of a more simplified design than those in fig. 22, which will be published in my forthcoming book, *Tamassos und Idalion*. There can be no doubt that this was a votive offering.

The other is a very small object, and yet not one of the least important finds in the stratum of ashes on a primitive altar for burning offerings. It is a small board-like votive pillar of clay, only 11·7 centimetres high. It ends at the top in snail volutes, and has holes by which it was hung up in the sacred place [fig. 29]. This must be a reduced copy of a votive pillar complete in itself. All these objects, the capitals, pillars, and tablets—the larger of stone, the smaller of clay—are merely different forms of votive stelæ, which, like statues and statuettes of gods, men, and animals, were set up in the sanctuary. This is also the opinion of Professor Dörpfeld, who has drawn my attention to the votive capitals for the support of statues found on the Acropolis of Athens. In this case the capitals themselves serve as votive gifts. These stelæ from the Acropolis of Idalion belong to the seventh and sixth century B.C. This is the place to mention another and older discovery made at Idalion, I think by Mr. H. Lang, in the sanctuary of Resef-Mikal-Apollon Amyklos (as the bilingual and bigraphic stone, now in the British Museum, states). It was published in Colonna Ceccaldi's *Monuments de Chypre*, after the author's death. Here we have most likely to do with a sort of capital. Instead of one, two unequal triangles are introduced between the snail-like curled volutes. Mr. Goodyear has reproduced this illustration on Pl. XV., fig. 10, of his book, and has added two drawings from two Cypriote vases, both representing a lotus flower. There can be no doubt that the mason who made Ceccaldi's capital simply tried to imitate in stone a lotus-flower design.

Let us now look at the Temple of Neandria. In Herr Koldewey's pamphlet * on this subject are published a curious column and capital which I am not able to show here. Koldewey considers the architecture to be old Æolian and of the seventh century B.C. He distinguishes three different series of old capitals belonging to three different styles—archaic Æolian, archaic Ionian, and archaic Cypriote—and says that all three must be branches of the same old Cappadocian prototype. Fig. 25 is an example from Boghas-Köi.† According to Koldewey, all these three branches grew up independently of each other, the Æolian, with vertical volutes [fig. 24], beginning earlier and dying out earlier than the Ionian with horizontal volutes (*e.g.* the capital of the Artemision at Ephesus).‡ The Cypriote capital, with the crossed lines of volutes, Koldewey considers to be the third branch of the stock of Bogas-Köi, equal in value to the other two. He denies, as Puchstein does in the case of the Ionic volute, that the Æolian capital of Neandria and the Æolian volute in general derive from the Egyptian lotus volute. I think, on the contrary, that we can prove that all three types of capitals, together with the old Cappadocian stock design, derive from the Egyptian lotus capital. Of the three branches the Cypriote is the oldest, while the Æolian and Ionian are nearly contemporary.

* *Winkelmann-Programm.* Berlin, 1891.

† Reproduced from Puchstein, *Das Ionische Capitell*, p. 60, fig. 51.

‡ Dr. Murray's "The Sculptured Columns of the Temple of Diana at Ephesus" [JOURNAL, p. 58, fig. 9].

The Cappadocian relief from Boghas-Köi is certainly pre-Hellenic; but this does not exclude its derivation from an Egyptian prototype. The whole design looks exactly like an imitation and transformation of an Egyptian baldacchino [*cf.* the headpiece, p. 109], rather than of those of Græco-Phœnician style [figs. 17 and 18]. Koldewey very ingeniously explains that the horizontal and vertical tendency of the two kinds of volutes—the Æolian and the Ionian—are both latent in the volute of Bogas-Köi, the horizontal volute in the upper line, the vertical volute in the direct junction between the volutes and the vertical line of the shaft.

One of my finds from the eastern Acropolis of Idalion [fig. 29], a small votive column of clay, just described, appears to support this theory. The top line of the volutes of Bogas-Köi is not horizontal, but considerably curved downwards, like many of the columns or volutes on Cypriote vase pictures, silver pateræ, &c. The small votive column from Idalion, in fact, has volutes, forming on the top quite a horizontal line. And then, again, if Koldewey is right in tracing an Æolian prototype in the rude volutes of Bogas-Köi, because the inner side of the volutes touches the shaft, our little Cypriote votive column would supply a better instance of this combination than do the Cappadocian columns, which are not even straight; and, on the other hand, the vertical direction is also far better shown in our Cypriote example from Idalion.

Before going further, we may look at some capitals of the Cypriote order [figs. 4, 22–24], with the crossed lines of volutes, as Koldewey calls them. In reality, neither the upper lines of the volutes, the canalis technically so called, nor any lines of the volutes cross each other. The triangle in the centre is sometimes just low enough to allow the lines of the two catheti and the descending lines, the canalis of the vertical volute (not unlike the so-called Æolian), to touch each other, *e.g.* the volute of our royal Tamassos tomb No. 2 [fig. 28], and also a small plate of carved ivory, found in the north-west palace of Nimroud, in Assyria, and now in the British Museum [fig. 27].* But closer examination will show that the double lines of the descending canalis do not cross each other. The triangle is placed before the canalis, and makes another element in the design. The many other examples where the upper lines of the descending canalis do not fall in the same line with the catheti of the triangle—*e.g.* the volutes of our royal Tamassos tomb No. 3 [fig. 2] and the second ivory plate from Nimroud [fig. 26]—are other convincing proofs.

We know now the origin of this triangle in the centre of the Cypriote capitals [headpiece, p. 109, figs. 15, 16, and 19–22]. There can be no doubt it is the remnant of the central leaf of the four sepals which envelop the calyx of the lotus flower in the Egyptian lotus capital. In our armour from Tamassos [fig. 16] the three sepals are still visible. Now we have only to remove from our Cypriote volutes all the sepals, and the remainder gives us numerous variations of volutes.

Many of these are of the class which Koldewey and others would perhaps be likely to call Æolian, or works with Æolian influence. And supposing we remove the central triangles from volutes like those on the ivory pieces from Nimroud [figs. 26, 27], we get a volute like fig. 24 from Tshigor-dagh,† near Neandria, which was found by Clarke. The capitals discovered by Koldewey later on at Neandria have a similar volute at the top .Below this is a kind of a cymatium, and below, again, a large belt or corona of leaves. This lowest portion continues into the column. The whole gives the impression of being derived from the lotus column.

The same tomb in which some plates of bronze armour [fig. 16] were found contained one of the many Cypriote sixth-century (B.C.) candelabra or torch-holders, with two or three lotus-

* For further particulars see J. T. Clarke's Essay, "A "Proto-Ionic Capital from the site of Neandria," *American Journal of Archæology*, ii. 1886, p. 10; and *K. B. & H.* p. 459. I consider these two pieces of carved ivory [figs. 26 and 27] to be works of Græco-Phœnician art, which may have been made in Cyprus.—M. O.-R.

† Puchstein, *Das Ionische Capitell*, p. 56, fig. 46.

flower designs, one above the other. Similar candelabra have been found for the British Museum at Amathus and at Kurion. In shape they resemble the Neandria capitals, with a cymatium and corona of leaves. The volute of the Neandria capitals found by Koldewey is identical with the one found by Clarke, and reproduced in fig. 24. This type of vertical volute is called Æolian. The space between the two is filled up with a wedge-shaped palmette, serving perhaps to a certain extent the purpose of an abacus.

We see, then, in Cyprus the transition from the palmette capital to the proto-Ionic spiral capital where the palmette is absent. We have nothing to do except take off the wedge-shaped palmette on the tops, and we get Cyprian volutes like those at the doors of the Tamassos tomb [figs. 2 and 28].

Amongst the discoveries made on the eastern Acropolis of Idalion in 1894–95 are stelæ with volutes, which have lost the triangles in the centre, and thus may be ranked as Æolian. Others, from the same excavation in Dali, are [fig. 29] of a more purely proto-Ionian type.

I have chosen three other illustrations from Puchstein. The one which bears the closest analogy to our column from Idalion is an Assyrian relief [fig. 30]. Here we observe a cymatium indicated between the spirals. The canalis still has the convex, like one of the volutes from Bogas-Köi, and others of Cypriote Græco-Phœnician style. The capital from Myra [fig. 31] is more similar to our capital from the Idalion clay *ex voto* [fig. 29]. In both cases there is a horizontal canalis with an abacus over it. The last capital [fig. 32] brings us into the domain of Hellenic art. It comes from the Heraion of Olympia, and is very similar to the capital found in the temple of Phigaleia, which, according to tradition, was erected by Ictinus, architect of the Parthenon. It bears a very simple cymatium and a very small abacus. The canalis between the spiræ of the volutes has also a convex form.

It would be incorrect to assert that the Ionic Greek capital in its proper form was invented in Cyprus. I agree with Puchstein in the opinion that it was created by Greek artists perhaps in Ionia, and it is even possible that the tradition which relates that the Ionic volutes and cymatium were first made for the Temple of Diana at Ephesus may be true. Since the well-known Samos capital disappeared, its twin-brother the Ephesus capital holds the first place among the early Ionic Greek capitals of the world.

Dr. Murray treated this subject, at a recent Meeting here, so much better than I can do that I will not now enlarge on it. What I have tried to show is that pre-Hellenic, *i.e.* Græco-Phœnician, architecture supplied to the Hellenes the *matériel* for the formation of the Ionic Greek volute. The original prototype was certainly the Egyptian lotus capital, but Cyprus took a prominent part in the development of the design.

During the Persian wars the communication between Greece and Cyprus was interrupted, and this caused a check in the growth of Cypriote art. Previously to this the Greeks of Cyprus appear to have taken their share in the beginnings of archaic Greek art. The transition from Græco-Phœnician to early Hellenic art occupies the period of the seventh and sixth centuries B.C., and may even have begun a few decades earlier.

My datings are also supported by an observation made by Messrs. Tubbs and Munro, who, in the course of their excavations at Salamis for the Cyprus Exploration Fund, laid bare an extremely interesting and primitive sanctuary, or temenos, on the delta of the Pidias River called Toumpa. Discoveries from that site can be seen in the British Museum, and at Oxford, Cambridge, and Cyprus. By a long chain of observations, which I must here take for granted, they succeeded in proving conclusively that the sanctuary flourished as early as the seventh century B.C., and that many of the antiquities discovered there, *e.g.* the painted clay statues and statuettes, belong to this period. So the dates arrived at by these students coincide, to all intents and purposes, with mine.

Now, I discovered on the eastern Acropolis of Idalion, together with large stone capitals or stelæ like fig. 22 and the clay votive column [fig. 29], a great number of fragments of clay statues and statuettes of exactly the same style as those discovered at Toumpa. Messrs. Tubbs and Munro referred in the *Journal of Hellenic Studies* to my previous discoveries at Frangissa, near Tamassos, and admitted that their finds of the seventh century B.C. are contemporary with those made by me at Frangissa, so far as they are identical in style and execution. Our capitals and volutes from Idalion are of the same period. At Tamassos we saw that the royal tombs could be dated back to the end of the seventh century B.C. (tomb No. 1), and to the first half of the sixth century B.C. (tombs Nos. 2 and 3).

I think I cannot finish my Paper better than by laying before you a Greek Ionic capital [fig. 33] from the ancient harbour castle of Kition. It was found there in 1879, when a

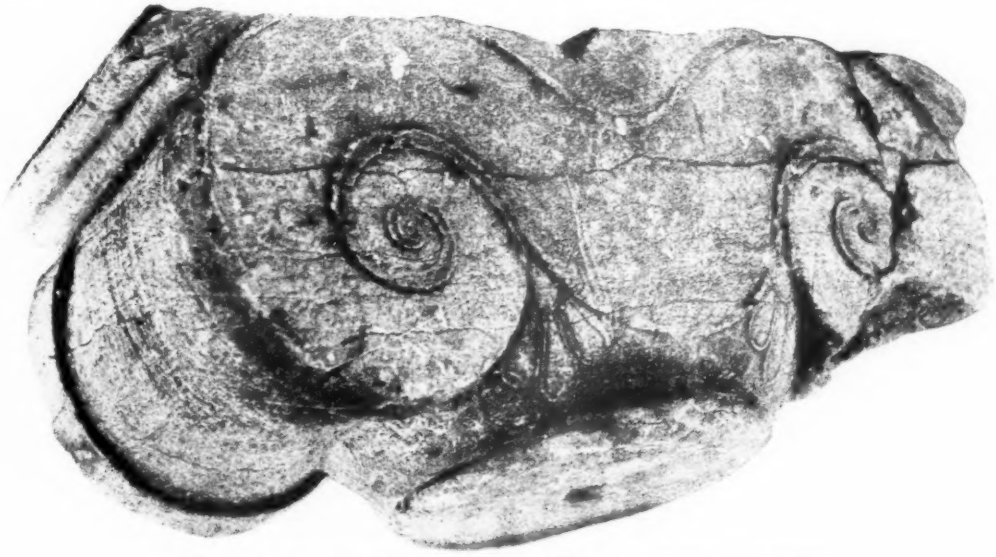


FIG. 33.—IONIC CAPITAL FROM THE ANCIENT HARBOUR CASTLE, KITION. IN THE CYPRUS MUSEUM.

portion of the Bamboula Hill was removed in order to fill up the neighbouring swamp, the *κλειστός λιμήν*, mentioned by Strabo. The canalis between the spirals of the volutes is considerably curved in a concave direction downwards, and its lower cincture follows the same curve. There is a cymatium below without decoration except the two wedge-palmettes in the lower and inner corners of the spirals, which are very much developed. These corner palmettes between the lower border of the canalis and the cymatium occur very frequently in Ionic columns. We have learned where they come from by our study of Egyptian and Græco-Phœnician monuments. They derive from the lotus buds and little lotus flowers which grow out of many of these pre-Hellenic volutes [fig. 2, fig. 12, middle, figs. 15, 16, 17, 19].

In these earthworks of 1879 on the Bamboula Hill, at Larnaca, only a very few columns were found. The Phœnician inscriptions, the *ex-voto* gifts, and the walls which were discovered, make it certain that there was formerly a sanctuary on the site. Temples, in the Greek meaning of the word, never existed in Cyprus. British excavations have proved that even in Old Paphos and in Roman times Semitic customs were kept up. It is quite the exception to find larger colonnades round the shrine and altar. Down to Roman times, worship

was carried on in τεμένη in the open air; but there were also, and beginning in very early times, little sanctuaries, in the shape of chapels, with a kind of porch supported by two columns, after the manner of our royal tombs of Tamassos, and resembling the little clay model of a dovecot sanctuary from Idalion [fig. 10].

DISCUSSION OF DR. OHNEFALSCH-RICHTER'S PAPER.

Professor AITCHISON [*F.*], A.R.A., said he had never listened to a Paper at the Institute more profoundly interesting than that of Dr. Richter. Every one who had begun his architectural studies with classic architecture must have taken the greatest interest in the Ionic Order, and would probably have formed theories of his own as to how the capital originated. He confessed that his own theories on the subject appeared to have been very far from the truth. He had always supposed that the Greeks, being a maritime people, mostly living on the seashore and in islands, must have taken their idea of the Ionic capital from the univalve shells that they saw about them. However, it seemed that the origin of the Ionic capital was not an animal, but a vegetable one. All must have noticed the volute which many of our own native plants took when they first began to shoot or to blossom. The forget-me-not and the fern were instances. Doubtless the discoveries which had lately been made in Cyprus gave a proof—at least, a proof at first sight—of the Ionic capital coming from the lotus. It would be interesting to have some examples of the spiral which the lotus flower made. Dr. Richter's examples seemed to carry irresistible conviction to one's mind. The Greeks, however, he thought, must have had the section of the canalis suggested by some of the shells which they saw about them. He did not know that he could throw any light upon the subject from his own knowledge, and Dr. Richter himself had pointed out how wonderfully like one of the capitals referred to was to the celebrated internal Ionic capital of Apollo at Bassæ, which was attributed to Ictinus. As to the lime mortar that Dr. Richter spoke of as being used between the slabs at Cyprus, when he (the speaker) went to Egypt he believed that the Egyptians did not use mortar; but when he visited the Great Pyramid at Gizeh he found that every stone of it had a mortar joint. In the king's and queen's chambers every joint of those great slabs that formed the roofs was filled with mortar. Specimens of this mortar he had had analysed by a chemist, and it was found that all the mortar of the exterior was mainly composed of lime and sand, while the mortar of the interior was principally plaster. The late César Daly had visited Egypt many years before, and found that the dry external joint of the masonry was merely a device to give it a more elegant appearance, and that within the edges of the joints there was a wide channel at the top and bottom, so that the mortar acted as a continuous dowel between the courses of stone. Daly, in one of his publications, showed the way in which it was done, which had led antiquaries into the belief that the Egyptian were like the Greek joints. The Pyramids of Gizeh were very much older than 600 B.C., and therefore it was not surprising that mortar was used at Cyprus. In conclusion, he begged leave to move a most hearty vote of thanks to Dr. Richter for his Paper.

Sir HENRY BULWER said that he came to the Meeting to listen and not to speak; but as the President had been so kind as to ask him to second the vote of thanks proposed by Professor Aitchison, he rose to do so. The question which Dr. Richter had raised was one of so technical a kind that he (the speaker) hardly liked to commit himself to words about it, and certainly he would not venture to express an opinion on it. His share in the proceedings, he thought, had been suggested rather by the fact that his acquaintance with the reader of the Paper dated back a good many years; for when he went to Cyprus in 1886, Dr. Richter was already there, and, indeed, had been there some time. It was in Cyprus, he believed, that Dr. Richter began his archæological education, and began it in the most practical manner possible: not in the schools nor in lecture-rooms, but by conducting excavations in that classic soil under which were to be found the records of so many civilisations and so many races of men. As he worked he taught himself, learning as he went along; seeing for himself on the spot, and in this way acquiring information, impressions, ideas. Afterwards in Germany, with all the museums and with the profound scholarship and learning of that country within his reach, he was enabled to correct his impressions and to add to his knowledge. Some of the results of his Cyprus experience, and some of the impressions which he had formed there, he had been good enough to put before them that evening; and whatever might be their opinions, or the conclusions at which they might arrive, on the question he had propounded regarding the origin and development of the Ionic volute, Sir Henry was sure they were all agreed that they had had a very interesting and suggestive Paper, and would join with Professor Aitchison and himself in offering a cordial vote of thanks to Dr. Richter.

Mr. FALKENER [*Hon. F.*] said he did not recollect seeing any Egyptian example of an Ionic column. He had discovered a Doric one. It

appeared to him that one style grew into another and was transplanted into another country; and he considered that some of the drawings exhibited by Dr. Richter resembled the honeysuckle ornament of a Greek *stele* more than the volute of an Ionic capital. With regard to the imitation of woodwork in stone in the tombs referred to, such examples, as Dr. Richter doubtless well knew, were not confined to Cyprus. In the monuments of Lycia, woodwork was most perfectly represented. He would like to know whether Dr. Richter had discovered any relations, political or commercial, between these two countries. Another circumstance struck him in connection with what Professor Aitchison had said about the mortar. In the construction of the Parthenon no mortar was used; the joints were so fine as to be invisible. In the temple at Corinth, which was not so beautifully preserved as the Parthenon, this was very remarkable. There were a number of holes bored in the columns, apparently to find the copper cramp in the centre, showing that the monolithic columns had been mistaken for columns built *in frustra*.

Mr. L. ALMA TADEMA [*H.A.*], R.A., said he had come to the meeting anxious to hear Dr. Richter's suggestions as to the origin of the Ionic capital, a subject in which he was himself much interested. He considered Cyprus the meeting-point of streams of Egyptian, Phœnician, and Greek civilisation, but not a centre to which any of these civilisations owed their origin. The Phœnician capital was a development of the lotus, and Dr. Richter had proved this completely; but that the Greek Ionic capital should be an outcome of the Phœnician capital he (the speaker) could not believe. Art does not develop spasmodically; and in the final development of a form the constructional principle that governed its origin will still be evident. Now the Phœnician capital is perpendicular; the Greek Ionic is horizontal. The Greek Ionic capitals on the votive bases found in the Acropolis at Athens are of the same period as the Phœnician capitals Dr. Richter spoke of, and are horizontal; and he (the speaker) could not alter his conviction that, the horizontal form of the capital being found in the Assyrian bas-reliefs, it was here that the origin of the Ionic capital must be looked for.

Mr. R. PHENÉ SPIERS [*F.*], F.S.A., said there was one direction towards which he thought Dr. Richter's arguments had not turned, and one, he believed, of the very greatest importance. Dr. Richter had attempted to show them the link between the Greek Ionic capital and the lotus decorative forms which were found in Egypt. The link, however, which he had apparently neglected to note was the metal link—viz. wooden construction translated into stone through beaten metal. On a tablet found at Abou-Abba, near Bagdad, was a representation of a canopy supported by a column with volute capital, the earliest example known, and dated 900 B.C. The shaft of the column was evidently a palm-tree trunk, and it was surmised at the time when discovered, from the style of the ornament, that the feature copied was covered with metal. Some years afterwards a portion of a shaft was found at Khorsabad, about as thick as a man's waist, and on it there still remained the metal covering put on to protect the trunk. This covering consisted of a series of bronze plates about 4½ inches long, which covered the projecting knobs formed by the sprouting of branches afterwards cut off, as was usual in palm-tree culture. Those plates, curiously enough, took the same form they afterwards found in the egg-and-tongue ornament. He brought this forward to call Dr. Richter's attention to the fact that metal had played a very important part in the decorative forms that they found. All the capitals of Cyprus he had shown them were, to his mind, metallic forms; they were precisely those forms which, if metal was beaten over wood carving, they would be likely to find; they were not stone, but metallic forms. Unfortunately the absence of examples was due to the fact that all those features were originally made in wood, and had since perished. The description given by Herodotus of the structures in Media, at Ecbatana, showed that the palaces had peristyles of columns of wood covered over with plates of silver, and the date of those might extend back long before the Egyptian ones. The kingdom of Media existed 2,500 years at least B.C.; and therefore there was no reason why the date of that ephemeral construction of wood covered over with metal plates should not have gone a great deal farther than those decorative designs in the tombs in Egypt. From Ecbatana the forms came to Persia. Cyrus having spent a long time in the courts of Media, there seemed no doubt that it was through Persia that a great deal of the influence was exerted which they saw in the Ionic capitals. He had not seen so large a series of those before, and the only point he wished to insist upon was that it did not follow that, because a certain decorative form was found in Egypt at a certain period, some other nation might not have evolved it independently at some other period. The Greek fret was found in Egypt, in the South Sea Islands, and in Mexico, and was derived from the plaited form of the reed, and might exist in several countries, although they had no connection with one another.

Mr. SIDNEY VACHER [*A.*] said that Dr. Richter traced the Ionic capital from Egyptian work. He should like to ask whether he thought the Phœnicians got their art through Egypt, or whether it came from Assyria, because one was always led to believe that the Phœnicians were an earlier nation than the Greeks. He had gone a good deal into the Assyrian work at the British

Museum, and it had always struck him that the earlier archaic Phœnician and the earlier Greek work must have come through Assyria.

THE PRESIDENT said that Dr. Richter had opened up a subject which was not yet wholly settled, and he had brought before them one of the elements for settling it. He had put before them in a very interesting manner additional evidence of the stone architecture which they knew so well in the final Greek work as having originated from wooden construction. It had been brought before them by the late James Fergusson, who, in his introduction to Part IV. of the *Antiquities of Ionia*, said :—

> We now know perfectly well from our experience of Lycian tombs and Indian cave temples what the process was by which a wooden style became converted into lithic architecture. At first it is by copying literally every detail of the carpentry: the tenons, the mortices, even the pins and fastenings are all reproduced in stone without any difference except in material. By slow degrees, sometimes after centuries, these wooden forms are gradually abandoned and replaced by others more suitable to the new material, but seldom, if ever, without leaving such reminiscences of their origin as to enable any one accustomed to such enquiries to detect at a glance their original parentage.

With regard to the lime mortar, that created no difficulty in the way of belief. In the very early Palace at Mycenæ the steps were formed of rough stone covered with very fine lime cement; and not only so, but they had been several times mended in the same material; so that although the Greeks might not have used it for connecting their stones, yet they knew perfectly well the use of lime mortar. As for the origin of the Ionic capital, he thought what Dr. Richter had shown them was only one of the sources from which it originated. The Greeks must have seen, at Cyprus and at Tyre and Sidon, works of that kind, and have taken also some suggestions from Egypt; but at the same time there was a very distinct difference, to which Mr. Alma Tadema had already called attention, and that was the horizontal character of the real Ionic as compared with the semi-vertical character of the Cyprian examples. He believed that it originated in a different way, namely, from the very simple spiral used so frequently in the ornaments at Mycenæ and at Tiryns—which was derived from Egypt, because there were some examples of spiral work in Egyptian ornament exactly like the ceiling at Orchomenus in Greece, and which also resembled the work at Mycenæ. In these cases the spiral had equal developments at every turn. But then the Greek mind, always anxious for beauty and improvement, went much nearer to Professor Aitchison's view of the expanding spiral of the shell, and introduced another form. If they had followed the exact form of the expanding shell they would have got to the equi-angular spiral, which was not the curve used in the Ionic capital. The curve used in the Ionic capital could be rendered exactly, line for line, by a string carried round the first-named equi-distant spiral, which spiral could itself be produced by a string carried round a cylinder. Having got so far, then, they put the string on the spiral so created, and by that means they produced their beautiful expanding spiral which formed the Ionic capital. This he had traced himself, line for line, both in diagram and in model, from both capitals of the Erechtheum, from the Propylæa, and the Temple of Priene, and some others, and he had no doubt whatever that the ultimate Ionic capital was so produced; but the first original idea may have been helped by the Phœnician forms.

DR. OHNEFALSCH-RICHTER, replying to the questions raised during the discussion, first referred to the imitation of wooden construction in stone. He was, of course, fully acquainted with the examples which had been found in Asia Minor, especially in Lycia and other countries. When, however, they looked at the illustrations contained in his Paper, they would agree with him that nothing hitherto discovered equalled the examples shown from the tombs of Tamassos. In what Mr. Phené Spiers had said about metal-work he agreed fully; it was very curious that most of the ornament was in metal—in bronze, in silver, and in gold. The question about Egypt and Assyria was, in fact, a very complicated one, and in his short Paper there were, of course, many questions he could not possibly touch upon. He had collected an enormous quantity of material on that very question. Undoubtedly a great deal of the influence came through Assyria. It had been the idea for a long time that the country of Assyria did not exist by itself—it was Egypt's heir. They found the lotus flower and lotus designs going from Egypt to Assyria, but he believed the origin was in Egypt. Then, in the complicated matter of the sacred tree, there also there was a combination: the sacred trees which were elements of the palm tree were evidently used. As regards the Greek Ionic volute and the Greek Ionic style, he only wished to lay the matter before them as evidence that the Greeks had created their own art. That was evident; but he thought that one of the elements, and perhaps the principal element, was to be found in the lotus flower which had been used. Of course the Greek Ionic capital had nothing to do with those illustrations directly; he only wished to place before them those Egyptian and Græco-Phœnician elements which they might consider as material they had used and transformed perfectly in their own way. If they saw what grew out of archaic Greek art, they met with quite a different art; but in the meantime opinion had changed considerably, and they could no longer consider that Greek art stood by itself in the world, and that the Greeks did not use materials, and elements, and motives, and types, and patterns from other countries.

9, Conduit Street, London, W., 19 *December* 1895.

CHRONICLE.

THE NOVEMBER FINAL EXAMINATION

Qualifying for Candidature as Associate.

The President announced to the General Meeting of Monday, 16th inst., that at the Final Examination held from the 22nd to the 29th ult. 68 persons had been examined, simultaneously, in London, where 27 passed; in Liverpool, where 5 passed; and in Bristol, where 3 passed. The remaining 33 have been relegated to their studies. The names and addresses of the thirty-five who have passed, and are qualified for candidature as Associate, here follow:—

ALLCOCK: Edward Thomas; 19, Market Street, Wakefield [*Probationer* 1889; *Student* 1891].
ANDERSON: Henry Wheeler (Adelaide, S. Australia); 13, Merton Road, Wimbledon.
BLAND: John Douglas; 203, Chesterton Road, Cambridge [*Probationer* 1891; *Student* 1893].
BRAND: Walter; Sunny Bank, Warrington Road, Ipswich [*Probationer* 1891; *Student* 1893].
BURGESS: Cecil Scott; 22, Seton Place, Edinburgh.
CABLE: James McCurrey; 11, Acre Lane, Brixton.
COBB: Edmund Farley; Strood, Rochester [*Probationer* 1889; *Student* 1890].
DANFORD: Ernest Robert; 23, Clifton Bank, Rotherham.
DAVIS: Ernest Reuben Orton; 42, Regent Road, Leicester [*Probationer* 1890; *Student* 1892].
DOWN: Arthur; Underclyffe, Stockton Heath, Warrington.
DOWN: Edgar George Cusson; 43, Romilly Crescent, Cardiff.
DUNN: Herbert Henry; 75, The Bail, Lincoln.
FITZSIMONS: Nicholas (Belfast); 8, The Sanctuary, S.W.
FLOCKTON: Charles Burrows; Woodleigh, Worksop, Notts.
FORD: John; Clock House, Stamford, Lincolnshire.
FORD: Lawton Robert; 24, Railway Approach, S.E.
HADFIELD: Charles Matthew Ellison; Park Cottage, Sheffield [*Probationer* 1889].
HILLS: Osborn Cluse; 149, Bow Road, Bow, E.
HOOLEY: Tom Williamson; 40, Heaton Moor Road, Heaton Chapel [*Probationer* 1892; *Student* 1893].
JORDAN: Everard Eustace; 78, Woodsome Road, N.
LAWRENCE: George Churchus; Lynnwood, Tyndalls Park, Clifton, Bristol [*Probationer* 1890; *Student* 1892].
MORTON: Harrison; 8, Cann Street, Taunton.
NICHOLSON: Edwin; University Hall, Gordon Square, W.C. [*Probationer* 1890; *Student* 1892].
PALMER: William Edward King; Huntingdon Lodge, New Malden, Surrey.
POOLE: George Macfie (Sydney, N.S.W.); Beechwood, Barrhead, N.B.
REDFERN: John Lewis; 31, Parliament Row, Hanley, Staffs.
SHEPPARD; George Lewis; Sansome Walk, Worcester [*Probationer* 1893; *Student* 1894].
SMITH: George Richardson; 25, Sea View, South Shields.
SMITH: John Robert; 14, Union Court, Old Broad St., E.C.
SMITH: Percy Rider; 2, Montague Villas, Richmond, Surrey [*Probationer* 1889; *Student* 1891].
STEADMAN: Walter Henry; Gifford House, Alma Road, Clifton, Bristol.
STRATTON: Arthur; University College, Liverpool [*Probationer* 1890; *Student* 1892].
TURNER: Tom; 18, Provost Road, Haverstock Hill, N.W.
WHIPHAM: Edward Arthur; Glenholme, Saltburn-by-the-Sea, Yorkshire.
WOOD: Kenneth; Homeside, Westoe, South Shields.

RESEARCHES IN CYPRUS.

Dr. Max Ohnefalsch-Richter's Paper.

It may not be uninteresting to record that the author of the Paper on Græco-Phœnician Architecture, read on the 16th inst., was only introduced to the Council a fortnight before it was delivered. During that short period he produced his manuscript, in a language not his own, and the diagrams with which it was illustrated. The Paper was only completed on the morning of the General Meeting; and any haste that may be apparent in the text and illustrations printed on previous pages is due to the rapidity with which the whole has had to be prepared for press. The meeting was small, and the lecturer, who spoke English fluently, as so many Germans do, was listened to with marked attention. The Westminster Play, fixed for the same night, prevented the attendance of many members of the Hellenic Society, notably Dr. Walter Leaf; and the British Museum was not represented. Sir Henry Bulwer, a former High Commissioner of Cyprus, testified, as may be seen in his speech, to the indefatigable labours and irrepressible energy of Dr. Richter; and the meeting applauded heartily. Sir Walter Sendall, the present High Commissioner, would have attended the meeting had he not arranged to leave England for Cyprus on the subsequent morning; Mr. G. A. Macmillan was unable to attend, and Mr. Statham had another engagement of long standing.

A RETROSPECT: 1842-95.

Mr. Falkener's Acknowledgment of his Election.

The President, when formally admitting Mr. Falkener as an Honorary Fellow on the 16th inst., expressed the gratification he felt at being enabled to do so; and the Professor of Architecture at the Royal Academy, before moving the vote of thanks to Dr. Richter, asked leave to state how pleased he was to see, as a member of the Corporate Body, one whose works had made their author celebrated in every architectural centre of the world. Mr. Falkener, in replying to Mr. Penrose, referred to a communication on the subject of his election which he had already made to the Council, and which was addressed to the President, Fellows, and Associates, as follows:—

Mr. President and Gentlemen,—I thank you for the honour you have done me, for it is

no mean honour to find myself elected an Honorary Fellow of the Royal Institute of British Architects, and to see my name among those of great and distinguished personages; with that of the President of the Royal Academy; and, not least of all, associated with those of eminent members of this Institute; an honour which I owe to your kindness, and not to my own deserts.

I have arrived at an age when I can compare the present with the past. I remember travelling in Russia, more than fifty years ago, on my way to the Crimea, where I had been invited by Count Woranzoff. This was before the Crimean War. Six diligences ran every day between St. Petersburg and Moscow. From Moscow a carriage to hold four persons ran about twice a week to Kieff, if they could get four passengers. But from Kieff to Odessa there was no road whatever. Your only guide was the ruts of wheels as far as you could see on either side, running from north to south. If you held military rank you travelled by post, and on the postmaster not bringing you horses, you whipped him till he did; but I, having no military rank, was obliged to hire a half-covered cart with four horses; and as these had to be baited every four hours, I travelled by night as well as day; and one night, happening to see the polar star in front of me, I found that the driver had in the dark formed a half circle, and was going back to St. Petersburg. This part of the country was inhabited by Polish Jews, all speaking German. Men, women, and children slept together in their clothes upon the floor, and in the morning they dipped their fingers in the same basin, dried them on the same towel, ate their breakfasts, harnessed their horses, said their prayers, and made their bargains all at the same time and in the same breath. Only on that one night did I venture to enter an inn, and thus one of my feet became frost-bitten by exposure to the cold. This was in 1842, and what a change in Russia has taken place since then!

My memory also carries me back to a time when a venerable Society in this country had two Honorary Secretaries; one of whom wrote so bad a hand that it was said he could not write, and the other so bad a delivery that it was said he could not speak; and unfortunately the bad writer carried on the correspondence, and the bad reader had to read the Papers. I recollect also the time when another Society was so badly off for Papers that when the Secretary on one occasion read about one-third of a Paper, he suggested to the President (the learned Bishop Thirlwall) whether he had not better postpone the further reading till their next meeting, to which the President gave his consent with a smile; and on another occasion, where the editing was so carelessly carried on, that when a Paper on the Pyramids of Egypt was read and printed, the author was made to say (it was my friend the late Mr. Watkiss Lloyd) that after considering the various theories which had been put forward for their construction—political, religious, ambitious, or otherwise—his firm conviction was that the pyramids were *spherical*. He had written *sepulchral*, but the editor had not corrected the compositor's mistake!

But all this is past; we are living in a new age. The secrets of nature, so long concealed, are now revealed to us; and every day some new discovery is made. Steam, electricity, chemistry, engineering, mechanism, have shown their marvels; every branch of learning is making rapid strides; learned Societies have sprung up into fresh activity, and new Societies rise up on every side; the masses are more educated; and literature, poetry, music, and the fine arts are in keeping with the times; painting, and especially portrait-painting, is becoming every day more excellent; sculpture is more real and living; and so the high position of architecture, as an art and a science, may be seen in the noble edifices which now adorn our metropolis and our provincial towns; and the architect of the present day, if he does not wholly come up to the requirements of Vitruvius—who said that an architect ought to know everything, and to unite in himself, as was often the case in the Middle Ages, the capabilities of the architect, the sculptor, and the painter—has accomplished much, and is likely to accomplish more from the way in which you train your students.

On your walls are the portraits of some of my old friends: the admirable, courteous, enthusiastic, and classic Cockerell; the indefatigable and learned Donaldson, your Foreign Secretary for so many years; and the genial, brotherly, and artistic Digby Wyatt; the hard-working Tite, and others; and I have the privilege of knowing some of your members of the present day, on whose praises it would be unbecoming of me here to descant; and there are others whose names are known over all Europe. But were there no other evidence of the high position of your Institute—may I say *our* Institute?—your JOURNAL alone would show the high station to which you have attained. Many of the contributions, of great talent, are written by your Associates, and therefore by comparatively young and aspiring men; though the *curriculum* of studies which they have gone through is sufficient evidence of their ability.

Deeply feeling, therefore, Mr. President and Gentlemen, your generous appreciation of my desultory work and labours, and the honour you have so kindly and indulgently bestowed upon me, and which I am proud to accept, I beg leave to offer you my most humble thanks.

Presentation of Prizes and Exhibition at Gla...

On the 10th inst. Mr. John Honeyman ..., A.R.S.A., the representative of the Glasgo... sti-

tute of Architects on the Governing Body of the Glasgow and West of Scotland Technical College, distributed the medals and prizes won by the students at the recent Science, Art, and Technological Examinations. An instructive Exhibition was also open in the Architectural Studio. It consisted mainly of the "Testimonies of Study" submitted by Messrs. John Fairweather [*A.*], Robert W. Horn [*A.*], and James Lochhead [*A.*] for the Final Examination; and those of Messrs. Thomas S. Fraser [*Stud.*] and Thomas A. Moodie [*Stud.*] for the Intermediate Examination; also those of Messrs. William K. Anderson and James Mather, *Probationers* for the Preliminary Examination.

Drains and Sewers [p. 30].

The Town Clerk of Worcester's Scheme.

Mr. W. Arnold Jolly, B.A., Barrister-at-Law, of 2, Stone Buildings, Lincoln's Inn (whose name was given by mistake in the JOURNAL as "Arnold "B. Jolly"), has been good enough to send a further communication on the subject of "Drain" and "Sewer" in law, with which he is professionally familiar, as follows:—

About a month ago, I drew attention to the provisions of the Public Health Acts with regard to drains and sewers, and pointed out the contradictory nature of the decisions thereon. An interesting letter on this subject appeared in *The Times* of the 13th inst., from Mr. Southall, the Town-clerk of Worcester. We learn from this gentleman that the Council of the county-borough of Worcester have determined to promote a Bill next Session which, if it is adopted by the Legislature, will effect a radical change in this branch of the law. It is proposed by this Bill to assimilate the law of drains and sewers under the Public Health Acts to that relating to the construction and repair of streets.

Streets, under the Public Health Act 1875, may roughly be divided into three classes, viz. (1) highways repairable by the inhabitants at large, which are vested in the local authority by section 149; (2) highways which are not repairable by the inhabitants at large; and (3) streets which have never been dedicated to the public, and are therefore not highways. All streets which were dedicated to the public prior to the Highway Act 1835 are "highways repairable by the inhabitants "at large." But streets dedicated since 1835 are not repairable at the expense of the ratepayers, unless either they were originally constructed by the local authority under section 154, or have been adopted by the authority under sections 146 and 152.

With regard to streets which are not "highways" repairable by the inhabitants at large," section 150 empowers the local authority to give notices to the adjoining owners requiring them to execute all necessary works, such as paving, channelling, &c., and if they fail to comply with these notices, the authority may execute the works themselves at the expense of the adjoining owners. When a street has been made up to the satisfaction of the local authority, they may, *if they think fit*, take over the street; but if they do not choose to do so, the adjoining owners continue to be liable in respect of future repairs. According to Mr. Southall's scheme, a sewer will be equivalent to a "conduit repairable by the inhabitants at large."

Sewers will consist of (1) those conduits which have been constructed by or at the expense of the local authority, and (2) those which have been constructed by private owners, but have been subsequently taken over by the local authority. All other conduits are to be called drains, and to be repairable by "the owners of property for the "drainage whereof such drains are used," who will be in a position similar to that of adjoining owners in the case of streets. Thus the local authority will have power to serve notices on such owners, requiring them to ventilate and cleanse their drains, and, if they fail to comply with those notices, to execute the work themselves at the owners' expense.

There seems to me to be one difficulty in carrying out the analogy between sewage conduits and streets to its logical conclusion. A local authority cannot be compelled to make new streets, and I assume that new streets are, for the most part, made in the first instance by building owners who wish to lay out their property to the best advantage. On the other hand, a local authority is bound by section 15 to provide sufficient sewers for their district, and section 299 establishes a speedy method of enforcing this duty. The reason of this distinction is plain. Everybody realises the necessity of having streets, and it is impossible to lay out building-plots without making new streets, which are subject to by-laws under section 157; but a great many people are not alive to the advantages of having sewers. Now Mr. Southall proposes to repeal section 15, and thus leave the laying of sewers, like the construction of new streets, to the discretion of the local authority, or the enterprise of landowners. At present, if a landowner chooses, for the benefit of his estate, to put in a system of sewers, those sewers vest in the local authority, and the landowner is not liable for future repairs. But I doubt whether landowners will be prepared to construct main sewers for their property if the local authority has the option of refusing to take them over. On the other hand, the local authority may not in every case exercise the power (given them by the last part of section 23) of constructing a new sewer and apportioning the expenses among the owners of the houses which benefit by it, since the effect of that would be to vest the sewer in themselves. It is, of course, premature to criticise this proposed Bill until we

are more fully conversant with its details. It must, however, be admitted that the scheme is ingenious, and offers a possible solution of a very difficult problem.

REVIEWS. XXXV.

(98)

PROFESSOR PETRIE ON EGYPTIAN ART.

Egyptian Decorative Art. By W. M. Flinders Petrie, D.C.L. 8o. Lond. 1895. *Price* 3s. 6d. [*Messrs. Methuen & Co., 36, Essex Street, W.C.*]

Here is a little book, written in such simple language that it might be a school handbook, every page of which teems with knowledge and study of its subject. Few men living have been so earnestly and continuously face to face with ancient Egypt as the author; and he here gives his reader the results of his observations, and deductions in one branch of his vast subject, concisely, clearly, and without dogmatism. How vast the subject really is may be indicated by two facts alone—first, that all Egyptian art was decorative; secondly, that Egyptian hieroglyphic art covers the enormous period of some 4,000 years. Well may Dr. Flinders Petrie claim for it an influence more far-reaching than has been hitherto discerned; for trade and locomotion were as possible, and at least as well organised, a thousand years before Christ as a thousand years after; and our author contends that, trickling through many an unseen channel during great periods of time, Egyptian art, in one form or other, found its way into regions far removed from any direct traffic with Egypt; and in those regions contributed to the birth or growth of a younger native art. "How difficult it is to man," he says, "to be "original," and he asserts that "*all* ornament "of Egyptian type (wherever found) is lineally "descended from Egyptian ornament." He classes Egyptian ornament under four heads, as follows: (1) "*Geometrical*," of lines, spirals, and curves; (2) "*Natural*," as derived from feathers, flowers, plants, and animals; (3) "*Structural*," resulting from the structural necessities of building or manufacture; (4) "*Symbolic*," as having some symbolic or religious meaning. The plain zigzag line Dr. Petrie finds 4000 B.C.—that is, nearly 6000 years ago—yet some 2000 years elapse before the wavy line follows, with other simple modifications. In tracing the history of the spiral, or volute, in ornament, he dates his first example from the fifth dynasty; others follow at intervals with more or less development, similarly used in the space around a royal symbol. Of the time of the twelfth dynasty is given an example of the "chain of coils," known to us generally as the "Greek scroll." This also is used as a border to the royal symbol. I am surprised to find that Dr. Petrie puts aside all symbolic meaning for the scroll itself, and concludes that it is merely the artist's expedient, in every case, for filling an empty space. I confess that, to my own mind, especially after seeing Dr. Petrie's illustrations, the conviction is strong that it was used to signify even then, as it did later on the Greek vases, water in motion; and that in these examples it probably implies the king's sovereignty of the river Nile. One example shows the scroll combined with the lotus (a combination handed down to us through Greek art), and is certainly favourable to this view. From later uses of the same scroll, as part of diaper patterns, Dr. Petrie seems inclined to derive the form from a coiled strip of metal used to ornament a surface. But, whatever the origin, its strong hold on the Egyptian mind, in one form or other, is well illustrated, as are also its developments under the influence of various technical processes of manufacture; and Dr. Petrie compares examples from Mykenæ to show the close contact with Egypt in the prehistoric ornament of Greece.

Not the least interesting remarks are those in which the use of ornamental feather-work is pointed out and illustrated, and reference made to the ascertained use of elaborate leather-work, with the explanation it affords of some peculiarities of pattern. In treating of the decorative use of representations of men and animals in Egyptian art Dr. Petrie makes one very striking observation. He points out that not until the time of Tahutmes (Thothmes) III. does the subjection and abasement of captives appear as a feature "introduced to emphasise the power of the "king"; but that, after the Asiatic conquests of that period, the abasement of captives, "the "trampling down of nations" by the king, became an "essential idea" to Egyptians. So persistent was this idea that even in Ptolemaic and Roman times foreign captives were painted on the soles of the burial sandals of the Egyptian, so that "he "might continue to tread down the Gentiles." This is a very remarkable fact, which, so far as I am aware, has not before been expressed in such precise and simple terms. There is another fact observed which will perhaps startle some of Dr. Petrie's architect-readers as much as the last. The Egyptian decorator—even from the early period of the sixth dynasty down to the days of Cleopatra—"grained" in imitation of wood, of stone, and of granite; and perhaps, after all, there must be something to be said for an art which has been practised continuously for three thousand years before Christ, and ever since. The one decorative art in which we certainly owe nothing to the Egyptians is the art of painting everything *uniformly white*.

This excellent little work will be most usefully read by every one interested in art. It gives, in half an hour, a groundwork of the latest knowledge and much food for thought. Lastly, it has the pre-eminent merit of possessing a copious index, a table of contents, and references to the authorities quoted. J. D. CRACE.

MINUTES. IV.

At the Fourth General Meeting (Ordinary) of the Session, held Monday, 16th December 1895, at 8 p.m., Mr. F. C. Penrose, F.R.S., *President*, in the Chair, with 18 Fellows (including 8 members of the Council), 13 Associates, 3 Hon. Associates, 1 Hon. Fellow, and some visitors, the Minutes of the Meeting held 2nd December 1895 [p. 101] were taken as read and signed as correct.

The following candidates for membership, found by the Council eligible and qualified according to the Charter and By-laws, and admitted by them to candidature, were recommended for election, namely:—As FELLOW, Robert Williams [*A.*] (*Qualified as Associate* 1887); As ASSOCIATE, Charles James Hair (*Qualified* 1895); As HON. CORR. MEMBERS, Baron Albert von Lecoq (Darmstadt), and Frederick Skjold Neckelmann (Stuttgart).

Mr. Falkener [*H.F.*], attending for the first time since his election, was formally admitted by the President. The following Associates, attending for the first time since their election, were formally admitted, and signed the Register:—namely, Edward George Collins, Stanley William Worth Delves, Edward Greenop, and Percy Leeds.

The President announced the results of the Final Examination held in London, Liverpool, and Bristol from the 22nd to the 29th November, and read the names and addresses of 35 gentlemen who had qualified for candidature as Associate [p. 135].

The President announced that, by a resolution of the Council pursuant to the terms of By-law 20, the following had ceased to be members of the Royal Institute—namely, Francis Drummond Greville Stanley (Brisbane), *Fellow*; and George Thomas Poole (Perth, W. Australia), *Associate*.

A Paper by Herr Max Ohnefalsch-Richter, Ph.D., entitled GRÆCO-PHŒNICIAN ARCHITECTURE IN CYPRUS, WITH SPECIAL REFERENCE TO THE ORIGIN AND DEVELOPMENT OF THE IONIC VOLUTE, having been read by the Author and discussed, a Vote of Thanks was passed to him by acclamation, and the Meeting separated at 10 p.m.

PROCEEDINGS OF ALLIED SOCIETIES.

THE LIVERPOOL SOCIETY.

Some Thoughts on Old Furniture.

By E. Guy Dawber [*A.*].

Read 9th December 1895.

From the earliest times furniture has been so closely allied to architecture that I think no apology is needed for introducing the subject to-night. Old furniture has an interest beyond the mere appreciation of its beauty. The carving and ornamentation of the various pieces, the cleverness and skill with which they are constructed, and the materials of which they are made, are worthy of our careful study and contemplation. Furniture, again, is so closely interwoven with the habits and customs of past ages, and, like architecture, so clearly exemplifies the manners and tastes of the time, that it has an almost human interest. Nearly all the great changes in the style of furniture, in England at any rate, can be traced to events that are more or less connected with history; and we know that throughout all ages, when people have made a certain progress towards civilisation and the fine arts, objects of ordinary daily use are ornamented, and develop into articles of beauty and refinement. Wood has been the chief material used, and it is owing to its perishable nature that so few specimens of early work remain. In the British Museum and the Louvre are examples of Egyptian furniture, amongst others chairs inlaid with ivory in a framework of ebony; and we see, by the many illustrations of these objects on the walls of the tombs, what chairs, stools, couches, and ottomans were used in in Egyptian house much the same as they are to-day.

From paintings on Etruscan vases, we have many examples of the furniture used by the Greeks, and from the classics we find that cedar and olive wood, inlaid with ivory and gold, were frequently used; and for sculpture, ebony, cypress, oak, and yew. Since the wonderful discoveries at Herculaneum and Pompeii, a great number of specimens have been obtained; and though not so refined in design as the Greek examples, the Roman furniture is remarkable for richness and luxuriousness. They had furniture in bronze, iron, and precious woods inlaid with ivory and pearl, and their houses were decorated with great taste and splendour. Much of the ornamental woodwork in the rooms was rich with carving, inlaid in some cases with tortoise-shell and ivory; the ceilings were painted, and in the larger houses formed into coffers and panels, painted gilt and inlaid, sometimes with glass mosaics; the cornices were of carved wood or modelled plaster, and the walls covered with gesso, or gilt and decorated. In the British Museum are numerous examples of the furniture of these rooms, bronze and marble tripods, and candelabra of wonderful design.

Amongst other things, the Romans excelled in the manufacture of tables. They were made of all materials—gold, silver, bronze, ivory, and maple-wood—and were often engraved or damascened, and, like the Greeks and Egyptians, the Romans were adepts at the use of veneering and inlaying with precious woods. Cedar was much in demand for ordinary pieces of furniture, and pine was chiefly used for doors, panels, and constructive work.

Most of these specimens of Egyptian, Greek, and Roman furniture, though they have a style adapted to the materials used, possess no great architectural character.

It is difficult, and indeed impossible, to trace the continuity of design in furniture after the fall of the Roman Empire. The misfortunes of Italy—wars, invasions, and the struggle for supremacy amongst its States—were destructive of wealth and luxury, and the history of furniture now drifts eastward to the centre of civilisation at Constantinople. In manuscript illustrations, chiefly of religious subjects, we find the furniture for domestic use remained much the same as the Roman fashion; but gold, silver, and precious materials were more common, caused, perhaps, by the immigration of wealthy people into Constantinople. One thing is noticeable, that people no longer reclined at meal times, as the Romans did, but sat on chairs and benches as now. As, however, art declined in the East and the old world, it sprang into life with renewed energy in various parts of Italy; and the invasion of the Goths and others who settled in it infused new blood into the old municipal corporations. The cities became the parents of the future provinces of Italy, so rich in genius and industry, and so wealthy and powerful in peace and war.

Turning to Mediæval times, the history of art and literature is inseparable from the Church; and the strong religious feeling that swept over Europe, and induced men to give up their lives and fortunes to building churches and chapels, was fostered and encouraged by the monks; so that we find nearly all examples of furniture during the twelfth, thirteenth, and fourteenth centuries of an ecclesiastical character. The people had few luxuries, and lived greatly under the protection of the monastic establishments, or as vassals to the nobles of the country. The attempt to trace any history of furniture through this period is difficult owing to the scantiness of the materials; but from

prints and drawings we are able to see what the general forms were like.

Household furniture was in general coarse and rude, though of a substantial character—tables formed of boards on tressles, seats of massive oak benches, and the floors strewn with straw in winter, every day laid down fresh, and in summer with green rushes or boughs. The great almaries, cupboards, or presses formed one of the principal pieces of furniture in most large houses. Chests, however, were the chief seats, and were also used as tables, and began in the fourteenth century to be fitted with upright backs and armpieces, much the same as are now seen in the old settles in farmhouses and country inns.

Most of the woodwork during the twelfth and thirteenth centuries was painted, and throughout England, France, and Germany oak was the chief material used. The joinery was very rough until the commencement of the fifteenth century, and none of the doors were panelled. They were plain ledged doors, nailed to cross braces behind, and decorated with iron scrollwork in the hinges, or else covered with tapestry and hangings. This style of work may be seen in old church doors, and the great semicircular cope chests in York and Wells Cathedrals are typical examples both of the wooden construction and iron scroll work of this period. Wonderful beauty and perfection were attained in metalwork, wrought-iron especially; and locks, hinges, handles, and all kinds of objects bear testimony to this.

During the reign of Henry III. wall panelling in rooms began to be used, though it was very rare even then, and was not adopted as a mode of decoration until the sixteenth century. In the thirteenth and fourteenth centuries the walls of the great halls were painted with scriptural, allegorical, or other subjects, and even the walls of bedrooms were ornamented. Chaucer in his *Dream* describes them. Before tapestry became common in large houses, the walls of rooms were often painted to imitate it, and this style of decoration continued down to Elizabeth's reign and until the general introduction of panelling. Tapestry, commonly described by early writers as "hangings," was used for the walls of superior apartments from very early times; for we read that stained or painted cloths were frequently used to drape the walls of rooms during the tenth and eleventh centuries. They were generally hung from a series of hooks under the ceiling, and allowed to fall in easy folds from ceiling to floor—the walls behind being often not even plastered—and, like most of the furniture of this period, were movable. This, indeed, was the custom. The large feudal houses and manors were seldom continuously lived in, and the furniture consisted chiefly of such as could be carried from place to place on horses, and rooms were consequently only very sparingly furnished.

In large houses one servant, called the "upholder," was appointed to superintend the hanging and removal of the tapestry. It generally hung over the doors as well as the walls, and was pushed aside when entering or leaving a room. Historical and allegorical subjects were chiefly represented, though in the sixteenth century "parke-worke" and heraldry were very frequent. Examples of this work can be seen at Haddon Hall, where many rooms retaining their old hangings intact have an indescribable charm and interest. In other rooms painted cloth or stamped and embossed leather was used, sometimes let into a framework of oak ribs.

In the fifteenth century we read of the great houses containing many costly and splendid articles, as embroidered beds of satin and gold, tapestry hangings for walls, and magnificent plate: these, though, were mostly of foreign importation, for during the reign of Henry IV. a law was enacted that no man should bind his son to an apprenticeship unless he were possessed of twenty shillings a year in land, this law being passed for the promotion of agriculture, so that the deficiency of workmen could thus only be supplied by foreigners.

During the reigns of Henry IV., V., and VI. much of the manufactured furniture came from abroad, so much so that in 1483 we read of a petition to Parliament "praying for "a prohibition against the importation of cupboards, "tongs, fire-forks, stock-locks, keys, hinges, and painted "glass." During the reigns of Henry VII. and VIII. many Italian workmen were invited to England, and there is no doubt that to some extent the Elizabethan style owes its origin to the influence of these men. Holbein painted a chimneypiece with grotesque ornaments at Cowdrai, in Sussex, built in Henry VIII.'s reign; and Roberti, an Italian architect, built the staircase, which was painted by Pellegrini. This beautiful house was destroyed by fire in 1793, but enough remains to show what a magnificent building it must have once been. Italian workmen, as we know, were also employed at Hampton Court by Cardinal Wolsey, and in a great many other houses at that time.

In the sixteenth century, and while the Duke of Alva was ravaging the Netherlands, Flemish workmen came over in large numbers, and were encouraged to settle in England: the furniture of this period owes a great deal to their influence. We now read of Flemish chairs and turned chairs wrought in ebony, walnut, and cherry wood, with high backs, stuffed, and covered with leather, or one long panel filled with latticed canework. The furniture of the great hall, which until Elizabeth's reign was generally open up to the roof, and must have been a cold and cheerless apartment, consisted of a large table and benches, or stools, court cupboards with open shelves, for plates, pewter, treene, and hooks for leather jugs; and until the end of the fourteenth century a hearth in the centre on which faggots were piled, the smoke passing through an aperture in the roof.

Chairs during the first half of the sixteenth century were very scarce, and only used by the master of the house. The ordinary and most common kind of seats were stools and high settles, either in plain oak, or covered with carpetwork and fringed with crewel-work, or leather fastened with large brass nails or studs, though these are generally of later date. The tables, though plain with turned and moulded legs, were generally covered with the most elaborate embroidery, velvets, and satins, fringed with gold and silver, and Turkey carpets of very fine manufacture were used for these purposes. Cushions and pillows were becoming common in the houses of the nobility, and, with the hard, unyielding lines characteristics of the furniture of this period, must have been essential to any degree of comfort or richness of appearance.

At the end of the sixteenth century, when the use of plaster for decorative purposes was coming into use, and the rooms were reduced in height and had flat plaster ceilings, nearly all the principal rooms were lined with oak panelling, and carving and even inlay were occasionally seen. At Hardwicke Hall, in 1570, the woodwork in several rooms is of oak, inlaid with ebony on the styles and rails; and at Sizergh Castle, in Westmorland, a very beautiful room, now fitted up at South Kensington Museum, has the panels inlaid with black bog oak and holly, in geometrical designs, divided at intervals by tall pilasters with Ionic capitals and flutings of bog oak. Great cabinets of oak, inlaid with ebony and ivory, were frequently used; and the common chests or coffers, which had for centuries past formed the general repository for articles of all kinds, now became richly carved. Screens, in six and eight folds, were made either in needlework or painted and embossed Spanish leather; and mirrors, though but little known at this time, began to be used in bedrooms, and were made of polished metal. Pictures, however, adorned the houses of the wealthy in considerable numbers, and those of value had silk curtains fringed with gold hanging in front to protect them from the light. Imagine carved and inlaid bedsteads with hangings of cloth of gold, paled with white velvet and black damask, and embroidered with heraldic badges; blue velvet powdered with silver lions,

black satin with gold roses, tapestries of cloths of gold and silver, services of gold and silver plate, &c.! Yet such furniture was not uncommon in the houses of the nobility at this time, and must have exceeded in magnificence any idea we can form of their effect and richness. On the other hand, the comfort of a carpet was almost unknown—straw and rushes, until quite a late period, being the only floor covering—as the hand-made carpets from Turkey and the East were used for draperies and hangings, table-covers, &c.; and though spoons and knives had been in use since the time of Edward the Confessor, forks were but little known before the Restoration, and the fingers supplied their place.

Broadly speaking, during the Middle Ages the houses of the nobility were more magnificent than comfortable, and the lower orders of society were miserably lodged, though, to a certain extent, what we have gained since then in comfort and convenience is at least to some extent counterbalanced by our loss in grandeur and durability. From the end of the fourteenth century, when furniture was breaking through its ecclesiastical environment, and up to the time of the Renaissance, to a certain extent it was in a state of transition. There was no definite decided tradition, and it was only through the Renaissance in Italy, when the taste for classic literature led to the study of the arts connected with it, and after its development in England towards the end of the sixteenth century, that a real national style can be traced.

Up to this time furniture had been simple and severe in character, without much ornamentation, and only made for actual requirements; and furniture in the sense that we know it for decorative purposes was almost unknown. Each piece fulfilled a purpose, and beyond that no other was made. Panelling, though still, with tapestry, the principal decoration in rooms, now became strongly tinged with an architectural character, and the "five Orders" came into frequent request. Dentils, flutings, egg-and-tongue, and other classical details were introduced, and some attempt at architectural composition was aimed at. Heraldry, with carved mantlings and quaint escutcheons, with scrolled edges, strap-work, and pierced fret-work, were introduced into friezes and cornices.

About this period Inigo Jones had returned from Italy, and there is no doubt that a great deal of the work of that time was due to his influence, as to that of other architects in the succeeding centuries. Sculpture, in the form of caryatid figures, half men and half monsters, became the fashion. Grotesque terminal human-headed figures supported the fronts of cabinets and dressers, and formed one of the principal features in the chimney-pieces of James I. and after. At Stokesay Castle, in Shropshire, the chimney-piece in the Gatehouse is a typical example of this kind of work, and dates from the early part of the seventeenth century, and numerous other instances may be called to mind.

The furniture of the first half of the seventeenth century is essentially English in character, and though based, to a great extent, upon classical influence and detail, it retains a sturdy independence of thought and design that places it apart from any other. Indeed, this may be called the best period of English furniture, inasmuch as it was a national style, and it is most interesting to trace the similarity of detail and tradition that runs through it.

The old Court cupboard with open shelves now becomes the elaborate cabinet, with cupboard and folding doors below, recessed upper part and overhanging top, with turned and moulded drop-pendants; the whole richly moulded and carved, and sometimes inlaid, and forming a grand piece of furniture—often framed into the panelling, and treated as a structural part of the room. In Lancashire, Yorkshire, and Shropshire many of these remain, and a short time ago, in a dealer's shop at Warrington, could be seen a very fine example. Shropshire and the West of England are particularly rich in this class of work, owing to the extensive forests of oak that grew here in the sixteenth and seventeenth centuries.

Numerous illustrations of these cabinets, and the furniture of the early part of the seventeenth century, can be studied in the excellent work published by Mr. Arthur Marshall, *Specimens of Antique Carved Furniture and Woodwork*. In it he says:—

> In the old halls and dining-rooms there were, at least, two great "chayers"—sometimes with stuffed backs or wings, but in most cases they were of oak, walnut, or cherry—with richly carved backs and rails, and turned or carved legs. Names, dates, emblems, or legends were often carved upon them, and occasionally they were seen with woven cane backs. The designs of these chairs were adapted from those introduced by the Flemings, but the style of the carving was quickly changed, and stamped with a character that was peculiarly English. Of the single chairs there was not so much variety, large numbers being produced from few designs: these are to be found in all parts of the country. . . . The two kinds peculiar to the counties of Derbyshire and Yorkshire were perhaps the commonest, and are the most frequently met with at the present time. . . .
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> As the Stuart period developed, leather, damask, and silk backs were substituted for the rich carving, and instead of the substantial, severe lines of the legs and arms, they were made in fantastic curves, and what little carving was introduced represented either a crown, shield, or a thistle, or festoon of flowers.

Chairs in early work had their rails close down to the floor—to keep the feet off the damp stones, and to hold the legs of the chairs firmly together. When boarded floors came into fashion, the front braces were raised and more freedom given to the feet; then the side braces were raised as well, and eventually the front one was omitted and put between the side ones further back. Another form of seat of very early origin and of great popularity was the settle. One clever example, convertible into a table when not required as a settle, is often met with in Somersetshire. The top is hinged at the back, and rests on the settle-arms when serving for a board, and lifts back and assumes an erect position when used as a settle.

During this period a very great deal of furniture was imported from Italy, and the peculiar chairs at Knole, made for the visit of James I. and covered with crimson silk velvet, are doubtless derived from the old Venetian patterns. The chair supposed to have been used by Charles I. at his trial, and given to Bishop Juxon afterwards, and now in the hospital at Moreton-in-the-Marsh, Gloucestershire, is another example: this is covered with velvet and silk frieze, and closely nailed.

One characteristic detail of the Jacobean period must not be omitted. Turned work for legs, balusters, newels, &c. was in great request, and small turned balusters with acorn-shaped terminations were split and laid on the styles and rails, and turned drop ornaments were added below tables and chairs, and from the centres of the arches in chair-backs. These are particularly noticeable in the Derbyshire and Yorkshire chairs. Towards the middle of the century the turning became gross and exaggerated in appearance; table legs and newels swelled into heavy acorn shaped masses out of all proportion to the rest of the leg, the carving became somewhat heavier and coarser, though still a great effect of richness was gained, even at a sacrifice of purity of style. This, no doubt, was owing to the frequent intercourse with the Netherlands, and it is almost impossible in many cases to distinguish the nationality of Flemish and English furniture during the middle of the seventeenth century, though, as a rule, the figure sculpture of the Netherlands was of a higher character.

The restoration of Charles II. caused a general influx of much foreign furniture from Holland, Flanders, and France, and to this we owe the mixed character of the work of the latter end of the century. Up to this time, however, in England chairs, tables, and cabinets were

nearly always constructed with straight framings. The legs, stretchers, and braces were straight; the backs, though slightly falling over, were still straight, and the graceful sweeping lines and curves of a later period were quite unknown, if we except the furniture, uncommon even at this period, based upon Italian models; but a change had long since set in on the Continent, and when William III. came to the throne, though the old style and construction lingered for nearly another fifty years in the country districts, the character of furniture was entirely altered.

The principal innovation was the cabriole, or bent-knee leg, which before this time had not been seen in England; and this fashion very soon usurped the old heavy square-framed chairs and tables, and was used wherever supports of any kind were needed. The fashion was taken up with vigour amongst English cabinetmakers, and though at first the legs of tables, and chairs especially, still had cross braces and stretchers, they were made much lighter, and in a more graceful style. A delicate shell ornament was carved on the knee of the leg, the foot was sometimes modelled after a lion's or eagle's claw—an almost direct copy of the feet of the old Roman tripods centuries before—and the wide, curved, and hollowed centre panel of the back was carved with a shell at the top, and delicately inlaid with marquetry.

In country districts the cabriole leg was not so common, and plain square straight legs, with side braces and cross-stretcher, were more used. These chairs must not be confounded with those of Chippendale, nearly fifty years later, and which, with those of Queen Anne, form a school of themselves. Carving to a great extent was not much used, and furniture was often now entirely veneered with mahogany, which, although it had been discovered by Sir Walter Raleigh in 1595, was only gradually coming into use.

This period of the eighteenth century produced a great deal of very excellent, sound, well-made furniture; and though the taste for marquetry soon died out in England, the models of the Low Countries were fairly closely adhered to. As a rule, the backs of chairs in this early period were formed of a wide cut and shaped centrepiece, between two side uprights, connected at the top by either a straight or shaped rail. Chests of drawers, in pairs, the top ones fitting into the lower, or standing on a low frame supported by legs, were very common, and tables with cut and shaped rails are well known.

Sir Christopher Wren at this period had been for some years rebuilding London, and St. Paul's was drawing towards completion, and his influence, like that of Inigo Jones in the preceding century, was very great. The broken and curved swan-neck pediments began to be introduced into furniture, into chimney-pieces, over doors, &c., and his peculiar style of carving, of which, perhaps, Grinling Gibbons was the chief exponent, soon caught the popular taste. Pine became common for panelling, and owing to the widths in which it could be obtained, and the ease with which it was worked, houses were frequently lined from top to bottom with it.

This was the age of constructive joinery and beautiful carving, and whether in oak or deal one single style and tradition permeated the whole country. If we see any building of the first half of the eighteenth century, in almost any part of England, we know the exact detail we shall find. The mouldings and carving may vary in some small minutiæ, but the style and spirit are the same everywhere; and it was much the same with furniture until the rococo or French style invaded the country.

Some very quaint chairs were much in vogue in the country districts at this time, made either in ash or other home-grown timber, and are even now frequently met with in Gloucestershire. They have a straight, tapering leg, with a few inches of turning under the top rail, and a turned foot, cross-stretchers, and side-rails, a withy seat, and upright tall backs, with small turned terminals and cut and shaped slats from side to side, perhaps five or six in the height of the back. These were made plain, or with arms carried by the front legs, which were brought up to support them, and altogether are most picturesque chairs. Mr. Aldam Heaton attributes them to French influence, and tells me of a church in Jersey which he once saw full of them; but I am inclined to think them essentially English, as it is somewhat improbable that the Cotswold district, in which they are chiefly seen, should have had much intercourse with France. As an instance of the fact that furniture was made in the country districts by local men as well as in towns, it is noteworthy that a great deal of that found in the Cotswolds was in elm or beech, this being the chief timber grown on the hills.

Mirrors were becoming a very favourite form of decoration in rooms now, being imported ready-made and carved from France, and glass was much admired and sought after. Some were of glass cut into large sheets, as wide as the casting would allow, with very flat hand-ground and bevelled edges, cut and shaped to quaint patterns, the joints sometimes covered with bands of metal or strips of cut coloured glass fastened with rosettes. These are very common at Versailles and Fontainebleau, and there are some few examples at Hampton Court in Wren's work—in two chimneypieces, and let into the sides of several rooms.

There is no doubt that the so-called Chippendale style was not only borrowed but copied almost direct from the French; and Mr. Aldam Heaton, in his beautifully illustrated work on *Furniture and Decoration in England during the Eighteenth Century*, goes very far to prove this. Chippendale came from a family of carvers, his father being in the trade, and having a shop and large business connection in St. Martin's Lane in London. At first he was probably a maker and carver of the flamboyant frames and mirrors and girandoles lately introduced into England from France, and there is no doubt that he at this time came under the influence of Sir William Chambers, who had just returned from China. Before Chippendale published his work in 1754 several books bearing on the subject of furniture had been issued—one by Copeland in 1746 being simply a collection of designs for mirror-frames, and showing a very strong French influence.

It is interesting to note that hardly any of the work erroneously attributed to Chippendale can be found in his books; indeed, one may say that the public of to-day generously classify the furniture from William and Mary down to the beginning of this century as "Chippen-"dale"; and, though so much of this furniture still remains in England, it is improbable that he had anything to do with it. Chippendale's work can be roughly divided into three styles: what he describes as "Gothic," of the very worst churchwarden type, and which is only valued from its extreme rarity; "Chinese," based no doubt upon the result of Sir William Chambers's work, and which is equally ugly and stupid, devoid of all taste and character; and lastly, "French," copied almost direct from that of Louis Quatorze; indeed, many of his designs are almost identical with French furniture of this period. After a time its parentage became lost, its eccentricities were toned down, and it developed into the style we know so well. His work is generally characterised by great breadth and solidity, always in the solid mahogany, richly and exquisitely carved, and is distinguished by prominent, if eccentric, ornament. In his work based upon French models his chairs had beautiful cabriole legs with claw-and-ball feet, the arms being richly carved, often with lions' or other animals' heads, though, as a rule, he confined himself to his favourite ribbon pattern or the foliated or curved endive scroll and shell work. He used no inlay of any kind, and depended entirely on his carving and the shape and form he gave his pieces of furniture.

Chippendale was a great advertiser of his own wares,

and the bombastic and grandiloquent language used in his preface shows that he was a man of neither education nor modesty. Many of his designs were merely suggestions of what he could make, and were probably never carried out. For instance, to Plate CXI. he says: "A China case, "not only the richest and most magnificent in the "whole, but perhaps in all Europe. I should have much "pleasure in the execution of it," &c. Another type of work he did was confined to wall decorations, mirrors, girandoles, and overmantels of weird and extraordinary detail—rock-work and dripping water, generally carved in pine, entirely gilt, with the more prominent parts burnished. Indeed, at this period a great many books were published of designs for furniture, all more or less trade catalogues, by Mathias Lock, Copeland, Ince and Mayhew, and many others; and about 1769 we find "a "Second Edition of Genteel Household Furniture in the "present taste, with an addition of several articles never "before executed by a Society of Upholsterers, cabinet "makers, &c., containing upwards of 350 designs"—all very much resembling in general character the designs of Chippendale.

These books were issued broadcast all over England, and to their influence must be attributed most of the furniture then made; but in country districts it was much simplified, though conforming to the taste and fashion of the time as much as possible.

The end of the eighteenth century is full of rich furniture work, and both architects and cabinetmakers vied with one another in designing and producing beautiful pieces. Ince and Mayhew, Thomas Arch and Swan, both architects, Shearer, Darley, and Richardson all did excellent work; but as they worked more or less in the same school of design, it is almost impossible to distinguish one from the other. In 1789 Heppelwhite published a book on furniture, besides making a great deal himself. His designs are more conventional than Chippendale's—the legs of the chairs and tables are straight, and a general lightness and delicacy pervade his work. His favourite ornament is the diminishing bell-flower or wheat-ear, and his chair-backs were heart- or shield-shaped, with the thin ribs gathered together into a medallion in the centre, or else with the Prince of Wales's plumes filling the top.

But perhaps the men who had most influence on the style of furniture were the brothers Adam, who about this time returned to England from their travels in Italy, and published their works on Roman architecture and decoration. Their books revolutionised the existing styles of furniture, and enabled designers to grasp with accuracy the detail and feeling of the new style. In their own designs they embodied the results of their travels, and adapted them to modern requirements, perhaps at first slightly tinged with the French feeling then in vogue.

The Adam brothers, Robert especially, besides designing houses and all the interior fittings, in a great many instances designed the entire furniture as well—chairs, tables, mirrors, girandoles, carpets, wall papers, and even the silver, and door furniture, grates, &c., are frequently met with in their books.

Adam furniture is very elegant in design and construction, and somewhat resembles in lightness the French furniture of Reisener. The chairs particularly, often graceful oval designs, are very different from the broad, sinuous, and bold lines of Chippendale and his school. Robert Adam based most of his furniture on classical sources, and in this it is very like the French Empire work. The furniture in his time was designed not only for the room, but for particular positions in the room, and his fireplaces especially, with the beautiful chimneypieces, made of statuary marble, delicately inlaid and exquisitely carved, with the tall mirror over, and attendant girandoles, make most effective pieces of decoration. There is a peculiar airy grace, with a perfect sense of proportion and fitness, about Adam's furniture and his work that is especially captivating; and this, no doubt, is owing to his architectural training.

Another furniture-maker, and perhaps the greatest of the century, was Thomas Sheraton. Quick to perceive the beauties and adaptabilities of the new style, he used largely the classical ornament and detail in his work, and nearly all of it can be traced to the antique examples published by the brothers Adam. There is great sincerity and truthfulness in his designs, and ornament and decoration are only introduced as part of the expression, and admirable construction and perfect workmanship are always found in his best examples. Sheraton nearly always used inlaid woods, and seldom had recourse to much carving; his ornament is very chaste and severe, chiefly consisting of a combination of classical urns, rosettes, festoons, and swags, and his favourite pendant bell-flower, the latter being frequently used. All the lines of construction are clearly marked; the legs of his tables, chairs, cabinets, and sideboards are straight, either turned, fluted, or tapering square, generally made of Spanish mahogany, and the surfaces between the supports inlaid with woods of different colours, chiefly satinwood, pear, or ebony, or lighter woods stained green, yellow, and brown. His work is noted for curved surfaces—the fronts of his sideboards and cabinets of graceful sweeps reflecting the light, and forming a pleasing contrast to the verticality that runs through his work; its simplicity of outline is one of its greatest characteristics. He, like Chippendale, Heppelwhite, and others before him, published a book of designs; and perhaps it is to this more than to anything else that his peculiar style of work is called after him, for he probably had nothing whatever to do with the many pieces which are attributed to him, and which were doubtless made from his published designs in other workshops. He has given his name to a style, then in the zenith of its popularity, perhaps not so much for the excellence of his own workmanship as for his having published a book on his art. There is no doubt that his influence was greatly felt in the country, even more so than that of Chippendale, and a great quantity of refined and quiet work was the result. The list of eminent cabinetmakers may be fitly closed with Gillow, whose speciality was inlaying with delicate threads and frets of brass; but his work is not particularly captivating, or in any way equal to that of his predecessors; and after him furniture designing so rapidly declined that it might be regarded almost as a lost art.

In the beginning of this century, only some few years after Sheraton's time, a detestable fashion of furniture set in, utterly devoid of taste, or any quality that we can imagine would appeal to people of education; yet to make room for these articles imported into their houses, our ancestors turned out much beautiful old furniture, and very often either sold it or gave it away to servants, through whom it was broken up and destroyed or drifted into cottages. Hence it is that so much of this old eighteenth-century furniture is found, or used to be found, in houses and situations for which it could not possibly have been made in the first instance. The old seventeenth-century oaken furniture had long since gone to make way for that of Chippendale and the men that followed him, and it is sad to reflect on the degraded taste that in the beginning of this century was the cause of so much harm and loss; for we must recollect that up to this time furniture-makers worked in the old traditional school of their fathers and grandfathers, and the only changes in fashion were, if anything, for the better—a striving for more refinement and dignity, which all must admit the furniture of the close of last century possessed in a very high degree.

In the seventeenth and eighteenth centuries the influence of architects in guiding public taste was evidently much greater than now, and the published works and drawings of such men as Inigo Jones, Wren, Chambers, and the brothers Adam show that the designing of the fittings and

furniture of a house came well within the scope of their work.

In the limits of a short Paper it is difficult to do more than touch upon the leading phases and characteristics of the principal styles of furniture in England alone, and to attempt to deal with those of other countries—the French, German, or Italian—is quite impossible; indeed, the subject is so exhaustive, and if pursued thoughtfully so engrossing, that to deal with the detail and treatment of one single style amongst the many I have indicated would take a long time. In the short *résumé* given we see how greatly English furniture was indebted to foreign influence; and that the two great epochs that produced the finest furniture—the Renaissance of the early seventeenth century and the latter half of the eighteenth—owe their origin almost entirely to foreign parentage.

The furniture of the eighteenth century is full of interest and charm, and it seems difficult to find an article or fitting made at this period without some artistic merit, for the hand of the true artist is evident in all. Furniture was then made to last, and not to sell; time was not an object, as with us; and suites of furniture to supply a "long-felt want" at so many pounds sterling were unknown. When the craze set in some twenty years ago of filling houses with old furniture, the country was a mine of wealth to the dealer and collector; and though the bulk of it has long since been cleared away, a great deal yet remains, and in many towns and villages in England valuable and interesting specimens can be seen and obtained.

Not many years ago, when I was living in Gloucestershire, it was no uncommon sight in the remote out-of-the-way villages lying in the Cotswold valleys to meet with dealers from Oxford, Witney, and other towns, buying up old furniture of any date, ransacking the cottages from top to bottom, and returning with their vans laden with spoils; and if this old furniture had been merely cleaned and carefully repaired, and then sold and distributed into more appreciative hands, no one would complain; but, unfortunately, this is not generally done, as the plainer furniture not appealing to the public is nearly always covered with modern carving, entirely doing away with the interest of the original pieces.

The old so-called "Grandfather" clock cases are perhaps the greatest sufferers: these came into fashion about the last half of the eighteenth century, and Chippendale and all the great masters of that time made special designs for them. A great many were lacquered—and very valuable they now are—the cases being made in England and sent out to China in the tea-ships; but as only a limited number could be obtained, and the demand greatly exceeded the supply, the Dutch invented a poor imitation of the Chinese lacquering, and for a time monopolised the entire trade, until the fashion died out in England, though even now it is done in Amsterdam. The early cases were of oak, plain, with a square or domed top, and the later ones inlaid and moulded with the straight or scrolled pediment. There is no mistaking their date, and yet the dealer generally carves them in the most ostentatious and ignorant way, and nearly always in imitation of the Jacobean work of 150 years before.

The glass used in mirrors and dressing-glasses is another rock upon which the modern furniture-maker comes to grief. The old glass was very thin, of a delicate pinky hue, and with a soft narrow bevel ground by hand, and necessarily very flat, which constitutes the charm of the bevelling. The modern furniture-man uses glass a quarter-inch thick, and grinds the bevel by machinery with a mathematical precision to a very steep angle, so that the mirror presents a bewildering series of facets and reflections, entirely losing the charm of the old work. But one could go on multiplying instances indefinitely, and I should only weary you with a dismal catalogue. These, of course, are only the black sheep amongst the dealers, for there are many who scorn to touch a genuine piece of old furniture, and whose collections contain much that is full of interest and educational value.

The study of old furniture is one of the many pleasant by-paths of our profession, and one that I am never tired of wandering in; and if these few remarks should induce any of you to follow the same road, I feel sure you will be amply rewarded.

LEGAL.

The Obligations of Building Owners.

NORRISH *v.* NOKES.

The following case, the report of which is taken from the *Law Journal* of 14th December, is of importance as deciding that the building owner and not only the builder is liable for failure to give the statutory notices as to drains under the Metropolis Management Acts. At the Southwark Police-court, before Mr. Fenwick, Mr. Walter Nokes, of Crouch Hill, and 10, Silk Street, E.C., was summoned by Mr. George Roper Norrish, surveyor to the St. Saviour's Board of Works, for that he, being the owner of 29, Brunswick Street, had made certain drains without having given notices and submitted plans, and without having obtained the assent of the Board, contrary to the provisions of the Metropolis Local Management Act 1855.

Mr. Topham, solicitor, prosecuted, and Mr. R. J. Woodfin, barrister, defended.

At the hearing evidence was given in support of the summons, and also to the effect that the drains were badly constructed, and would have to be made afresh. For the defence, it was submitted that the defendant instructed a contractor named Fitzgerald to give the necessary notices, and that Fitzgerald neglected to do so, but that the defendant was not responsible for his default. Moreover, that for the time being the contractor was a lessee at will of the ground, and it had been held that a freeholder was not liable for the laches of a lessee.

The magistrate said that the question was whether there was a clause in the contract between Nokes and Fitzgerald binding the latter to give the necessary notices, and whether Nokes was the first person who began to lay the drain. In *Gray* v. *Pullen* (34 Law J. Rep. Q. B. 265; 5 B. & S. 970), the Court held that the contractor was not liable for civil damages.

Mr. Fenwick, on 5th December, after taking time for consideration, gave the following decision: A number of authorities have been forwarded to me to refer to, and I have referred to them. Section 76 of the Metropolis Local Management Act 1855 says that before making any drain, &c., seven days' notice must be given to the vestry. Section 88 of the Metropolis Management Act 1862 says that if any person without giving notice shall make any such drain he shall be liable to a penalty of £5 and a continuing penalty of 40*s.* a day. In the present case the defendant undoubtedly employed a contractor to make the drain and to give notice, and the proviso that he should give notice was inserted in the contract. The contractor made the drain, but did not give the notice, and the question is whether the defendant is liable to be penalised. I have given the case my best attention, and my opinion is that it practically comes within the principles laid down in *Gray* v. *Pullen*. I think that Nokes is the person who began to make the drain, and upon whom rested the obligation to give notice. I think he cannot contract himself out of that obligation. But, although he is technically guilty, I believe that he acted throughout without any *mala fides*, and that his conduct was perfectly *bona fide*, inasmuch as he expected that the contractor would give notice as Nokes had arranged for him to do. Under these circumstances I think it is a case for a nominal penalty only. I will fine him 5*s.*, and 1*d.* a day for fifty-six days, and 4*s.* costs.